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Indian, Himalayan
& Southeast Asian Art

Paris | 12 juin, 2023



Indian, Himalayan & Southeast Asian Art

Paris | Monday 12 June 2023 at 3pm

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Catherine Yaiche,
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28506
Lots 101 - 132

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Front Cover: lot 109
Inside Front Cover: lot 121
Inside Rear Cover: lot 122
Rear Cover: lot 117

PREVIEW

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Saturday 10 June, 10am-6pm
Sunday 11 June, 10am-6pm
Monday 12 June, 10am-12pm

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LECTURE

Saturday, June 10 5pm
"Mahasiddhas and Lamas from Tibet"
By Gilles Beguin

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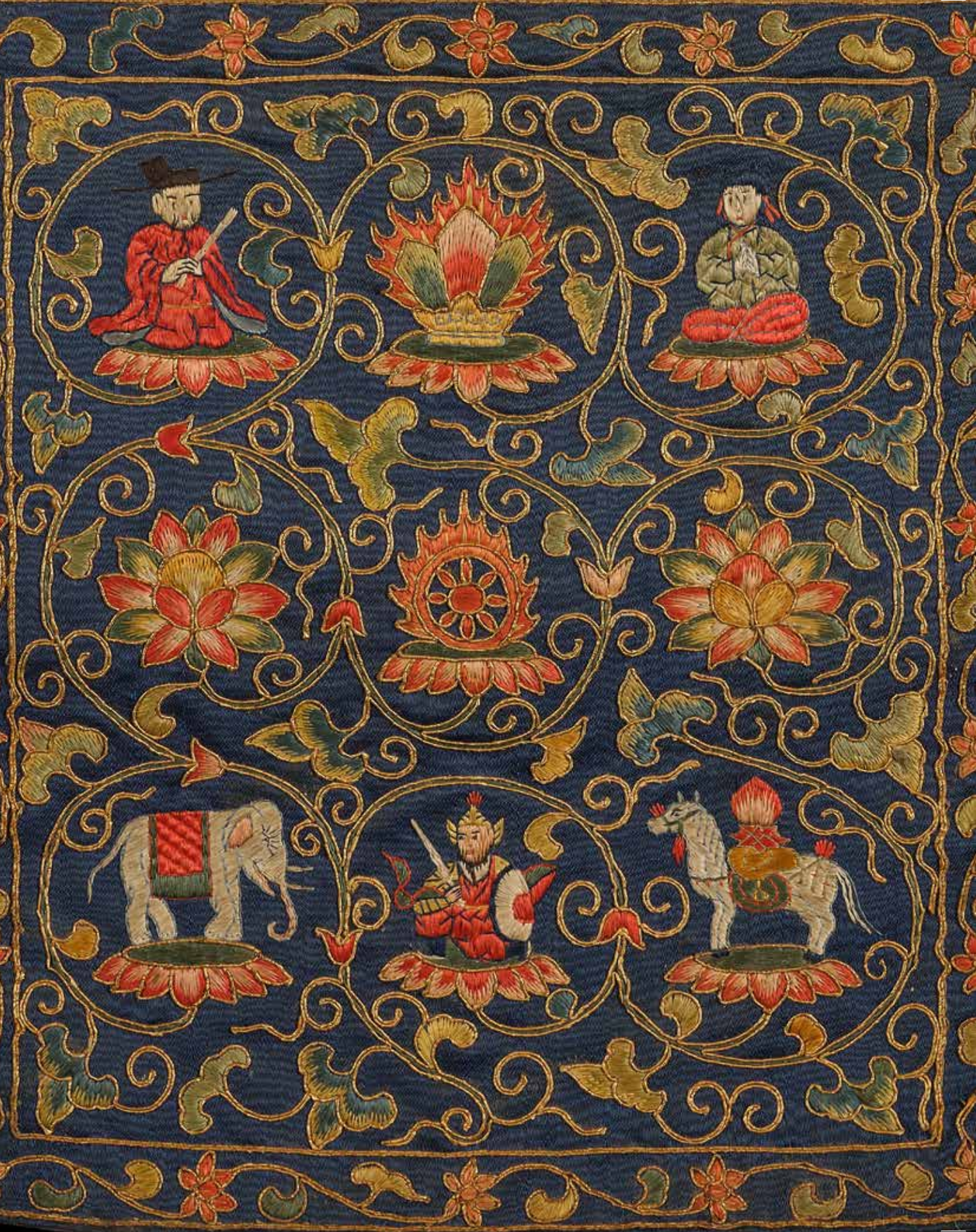
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Indian, Himalayan & Southeast Asian Art

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Vendredi 9 juin, 10h-18h
Samedi 10 juin, 10h-18h
Dimanche 11 juin, 10h-18h
Lundi 12 juin, 10h-12h

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"Mahasiddhas and Lamas from Tibet"
By Gilles Beguin

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101 *

STATUETTE DE TARA EN ALLIAGE DE CUIVRE DORÉ

ÉCOLE DE ZANABAZAR, MONGOLIE, XVIII^E SIÈCLE

Himalayan Art Resources item no. 1455

16.8 cm (6 5/8 in.) high

€60,000 - 80,000

A GILT COPPER ALLOY FIGURE OF TARA

ZANABAZAR SCHOOL, MONGOLIA, 18TH CENTURY

扎納巴扎爾流派 蒙古 十八世紀 銅鑲金度母像

Seated on a tall lotus base, this youthfully elegant figure of Tara resonates the artistic paradigms of the famed Mongolian lama, politician, and artist Zanabazar (1635-1723). A visionary who created a workshop of supreme sophistication – merging Nepalese sensuality, Tibetan power, and the scholarly precision of Chinese design – Zanabazar's inventive and singularly syncretic fusion parallels none.

Palpably sensual, this Tara with her gentle S-shaped sway and voluptuous contours nevertheless remains with an heir of self-contained agency. As Rhie notes, "The body forms of [Zanabazar's] sculptures are powerfully volumetric but so smoothly rounded that they appear highly perfected, much like the classical mode of Gupta Indian sculpture, though without the subtleties of fleshy modelling... The faces all have a similar youthful, full appearance reminiscent of the Gupta and Pala forms with smoothed shapes, gently curved eyes, and a rather small mouth with slightly pendulous lower lip." (Rhie, 2009, p. 34). This astutely mannered style characterizes other examples from this school, including another Tara image sold at Christie's, New York, 19 March 2013, lot 331.

Modulated variations of the lotus base depict wide petals placed on a high pedestal finished with a beaded rim together with vertical lines imitating the ridges of a lotus pod. See an example bearing this specific arrangement sold at Christie's, Paris, 13 June 2013, lot 292.

Provenance:

Bourne End Auction Rooms, UK, 7 October 2020, lot 98.



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STATUETTE DE SITATARA EN ALLIAGE DE CUIVRE DORÉ

NÉPAL, XIVE SIÈCLE

Himalayan Art Resources item no. 1444

19 cm (7 1/2 in.) high

€40,000 - 50,000

A GILT COPPER ALLOY FIGURE OF SITATARA

NEPAL, 14TH CENTURY

尼泊爾 十四世紀 銅鑲金白度母像

Once part of a triad, this figure of Sitatara stands on a circular lotus platform supported and flanked by thickly scrolling stems. Here, the artist captures the goddess in motion with the bending of her wrists and her right hip swinging out a pleated section of her dress. Holding the stem of a partially unfurled lotus, the goddess likely represents the Buddhist savioress Tara.

See two closely related examples, one of which is published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 345, no. 88F, while the other is located in the Metropolitan Museum of Art, New York (1987.142.355). Also see an earlier dated Nepalese triad from the Nasli and Alice Heeramanek Collection and now in the Los Angeles County Museum of Art (M.79.9.4).

Provenance:

A&J Speelman, London, 1990s

Raphy Star Collection, Australia

Mossgreen, Melbourne, 11 December 2016, lot 36



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PANNEAU DE MANDALA EN CUIVRE REPOUSSÉ, DORÉ ET POLYCHROME REPRÉSENTANT DES SCÈNES DE CHARNIER

NÉPAL OU TIBET, VERS XVE SIÈCLE

Himalayan Art Resources item no. 1451

24 x 46 cm (9 1/2 x 18 1/8 in.)

€2,000 - 4,000

A GILT AND POLYCHROMED COPPER REPOUSSÉ MANDALA
PANEL WITH CHARNEL GROUND SCENES
NEPAL OR TIBET, CIRCA 15TH CENTURY

尼泊爾或西藏 約十五世紀 銅鑲金彩繪錘揲屍陀林景曼荼羅飾板

Once part of the eastern quadrant of a glorious sculptural mandala, this fine Newari repoussé panel illustrates a charnel ground scene of a mahasiddha surrounded by corpse-devouring vultures, leopards, and wolves, as well as a naga and nagini in attendance. The panel's bands of finely articulated flames, vajra enclosure, and lotus petals form apotropaic boundaries that are common to tantric Buddhist mandalas.

While it is possible that this great mandala could have been commissioned and produced in Tibet, the panel's fine repoussé and pigmented background indicate the work of a Newari master craftsman. A closely related pair of Newari repoussé plaques from the same period were sold at Bonhams, New York, 14 March 2016, lot 13. Also see other examples sold at Bonhams, Hong Kong, 21 April 2021, lot 6; Christie's, Amsterdam, 8 May 2002, lot 543; and one discussed in, Brauen, *Mandala: Sacred Circle in Tibetan Buddhism*, 2009, fig. 1.10.

Provenance:

Christie's, Amsterdam, 18 October 1995, lot 302.



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STATUETTE DE TARA EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

NÉPAL, VERS XVE SIÈCLE

Himalayan Art Resources item no. 1450

34 cm (13 3/8 in.) high

€6,000 - 8,000

A GILT COPPER ALLOY REPOUSSÉ FIGURE OF TARA
NEPAL, CIRCA 15TH CENTURY

尼泊爾 約十五世紀 銅鑲金錘揲度母像

Cast in repoussé and beautified with turquoise insets, this figure represents Tara, one of the most popular Buddhist goddesses to be worshipped in the Himalayas. As a testament to her role as a liberator of suffering, she extends her left hand in the gesture of wish-granting (*varada mudra*) while raising her right hand in the gesture of reassurance (*abhaya mudra*).

Compare with two similarly sized figures of Tara that share the same posture, regalia, and hairstyle, sold at Christie's, New York, 20 September 2006, lot 119, and a related pair in the Museo Nazionale d'Arte Orientale, Rome (Mazzeo, *Splendori dell'Asia*, 2005, nos. 34 & 35). Also see another example sold at Christie's, New York, 22 March 2011, lot 58.

Provenance:

Compagnie de la Chine et des Indes, Paris, 1996



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**PANNEAU EN CUIVRE REPOUSSÉ ET DORÉ REPRÉSENTANT
MAKARA**

TIBET OU NÉPAL, VERS XVII^E SIÈCLE

Himalayan Art Resources item no. 1449

29.5 cm (11 5/8 in.) high

€15,000 - 20,000

A GILT COPPER REPOUSSÉ MAKARA PANEL

TIBET OR NEPAL, CIRCA 17TH CENTURY

西藏或尼泊爾 約十七世紀 銅鎏金錘揲摩羯飾件

The Sanskrit term *makara* refers to a sea dragon or water monster featuring the trunk of an elephant, the tusks and ears of a wild boar, the darting eyes of a monkey, the scaled, flexible body of a fish, and the swirling tail feathers of a peacock. There are a number of variations of this form, though the mythical creature is often depicted in profile.

The *makara* issues from a spray of churning waters. His head tilts back dramatically revealing a double set of teeth and curling trunk. Once forming part of the apex of a *torana*, this and another *makara* would have flanked either side of a Garuda positioned at the center. A complete example of the upper section of a *torana* is depicted in the Rubin Museum of Art (C2003.21.3; HAR 65234). See another repoussé makara published in Fisher, *Art of Tibet*, 1997, fig. 113.

Provenance:

Peaceful Wind Gallery, Santa Fe, 1995





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STATUETTE DE PRAJNAPARAMITA EN ALLIAGE DE CUIVRE DORÉ

NÉPAL, DATÉ 1448

Inscribed in Newari around the rim of the base, dated to, 'the 15th of the bright half of Magh, (NS) 568 (January-February 1448 CE)'.

Himalayan Art Resources item no. 23076

17 cm (6 5/8 in.) high

€100,000 - 150,000

A GILT COPPER ALLOY FIGURE OF PRAJNAPARAMITA

NEPAL, DATED 1448

尼泊爾 1448年 銅鑲金般若佛母像

Prajnaparamita is the living embodiment of the *Prajnaparamita-sutra*, the very same manuscript she holds in her upper left hand that serves as a foundational text for Mahayana and Vajrayana principles. In this rare iconography, the goddess of supreme wisdom and mother of all Buddhas is portrayed in a four-armed form that was celebrated among the Newari Buddhist communities. However, in contrast with typical depictions of her turning the Wheel of the Dharma (*dharmachakrapavartina mudra*), Prajnaparamita tenderly holds the bud of a lotus flower in her principal pair of hands. Furthermore, she is represented with a type of vajra crown that is associated with the Primordial Buddhas Vajradhara and Vajrasattva, signifying her iconographic importance as a commissioned work.

Prajnaparamita's sensitive modeling, in addition to the fluttering ribbon ties of her crown and a looped girdle accentuating her supple waist, demonstrate the work of a skilled craftsman hailing from the Early Malla period of Nepal (1282-1400). Her tall forehead and heart-shaped face also conform to classic Newari aesthetics, as does the compact treatment of her lotus base with sumptuously curled petals. That being said, the light amount of wear to the gilding and the preference for turquoise insets possibly suggest that this image travelled to Tibet shortly after its initial worship in Nepal, where sculptures were venerated on Tibetan altars from afar. See an image of Shadakshari Lokeshvara with comparable facial features and the lower garment ends in the Tibet Museum, Gruyères (ABS 138). Also see an image of Manjushri wearing a vajra crown while seated atop a similarly modeled lotus base from the Robert and Jean-Pierre Rousset Collection, sold at Bonhams, Paris, 26 October 2022, lot 290.



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CHAITYA EN ALLIAGE DE CUIVRE DORÉ

NÉPAL, XVIII^E SIÈCLE

Himalayan Art Resources item no. 1457

16.5 cm (6 1/2 in.) high

€10,000 - 15,000

A GILT COPPER ALLOY CHAITYA

NEPAL, 18TH CENTURY

尼泊爾 十八世紀 銅鑲金佛塔

This chaitya, or votive reliquary, sits on a double-waisted base of elongated lotus petals. Each side features the Guardian Kings of the Four directions: Vinaraja, the "Lute King", in the East; Khadgaraja, the "Sword King" in the South; Chaityaraja, the "Chaitya King" in the West; and Dhyajaraja, the "Banner King", in the North. The square *harmika* above the stupa's dome is engraved on all four sides with a pair of eyes surmounted by a tiered umbrella, replicating features of the Great Stupa of Svayambhu in the Kathmandu Valley. As noted by Bangdel, "The Great Stupa, an impressive architectural monument inhabiting a prominent hilltop in the Kathmandu Valley, is the premier religious center of the Newar Buddhist community. It is therefore not surprising that Svayambhu Mahachaitya serves as the stylistic and symbolic prototype of all chaityas, which are regarded at once as replicas and manifestations of the sacred monument." (Huntington, *Circle of Bliss*, 2003, p. 111.)

A closely related example with a complete platform base can be found in the Asian Art Museum, San Francisco (ibid, p. 111, no. 18).

Published:

Alexander W. Macdonald and Anne Vergati
Stahl *Newar Art: Nepalese Art During the Malla Period*, 1979, p. 80, no. 63.

Provenance:

Alexander W. Macdonald, acquired prior to 1970 by repute.



108

**STATUETTE DE MANJUVAJRA ET
PRAJNAPARAMITA EN ALLIAGE DE
CUIVRE DORÉ**

NÉPAL, DATÉ 1942

Himalayan Art Resources item no. 1454
27 cm (10 5/8 in.) high

€12,000 - 15,000

A GILT COPPER ALLOY FIGURE OF
MANJUVAJRA AND PRAJNAPARAMITA
NEPAL, DATED 1942

尼泊爾 1942年 銅鑲金文殊金剛及般若佛母像

Manjuvajra is the three-headed and six-armed tantric form of Manjushri. He is joined by Prajnaparamita, the goddess of wisdom personifying the sutra text of the same name, who looks up at her consort in loving adoration. Here, the placement of Prajnaparamita's lowered right hand, in combination with her raised left hand, is an iconographic feature for divine couples made in the workshops of Nepal. Compare with another image from the Shah period, published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 392, no. 108C.

Provenance:

A Private European Collection, since the 1970s







Two Mahasiddhas from The Ngor Lamdre Lineage Set From The Michael Henss Collection

The following two extraordinary paintings, depicting the Indian tantric mahasiddhas (great adepts), Kanha and Damarupa, belong to what is today the most famous set of portrait thangkas presenting a Tibetan Buddhist teaching lineage. Most of its dispersed members are now located between international museums, such as the Metropolitan Museum of Art, New York, and the Musée Guimet, Paris. The series was produced around 1600 in southern Central Tibet at Ngor monastery, which flourished under a superlative reputation for monastic discipline and tantric specialism. Each painting depicts a sequential master of the *lamdre* lineage, which is the Sakya tradition's essential teaching. These two portraits of Kanha and his student, Damarupa, from the collection of esteemed Himalayan art scholar and connoisseur Michael Henss, stand out as two of only four very rare mahasiddhas within the acclaimed set, injecting wild and transgressive elements into a sea of some thirty staid monastic hierarchs. The Ngor *lamdre* lineage series is highly regarded by art historians for, among other things, its vibrant palette, flawless brushwork, honed compositions, and deft portrayals of each central subject's psychological poise. It follows, therefore, that these two paintings also lay claim to being among, if not the best, Tibetan thangkas of Kanha and Damarupa in Western private collections or institutions.

The *lamdre* tradition is the fundamental system of tantric practice for the Sakya order, which is one of four major schools of Tibetan Buddhism. The teachings contain everything a practitioner of tantric meditation and yoga needs to attain complete enlightenment in a single lifetime, bypassing what would otherwise take eons through mainstream meditative practice. Meaning 'path with the result' or 'taking the result as the path', the *lamdre* tradition essentially provides a method for meditating, "not as a human being trying to become awakened but rather as one who is already enlightened. In so doing, one's 'path' (*lam*) becomes precisely the meditative simulation of the eventual 'result' (*dre*): the state of being a buddha" (Henry Rice & Durham, *Awaken*, 2019, p. 26).

Ngor monastery, or Ngor Ewam Choden, was founded in 1429 by one of the Sakyas' most revered tantric scholars and practitioners, Ngorchen Kunga Zangpo (1382-1456). Located in southwestern Shigatse, Ngor became the heart of a dynamic Ngorpa subdivision within the Sakya school that attracted some of the brightest students of that generation. As Jackson writes, "They came from all over Tibet, wishing also to receive initiations and esoteric instructions from Ngorchen who was revered as Vajradhara in human form." (Jackson, *The Nepalese Legacy in Tibetan Painting*, 2010, p. 177). Ngorchen's abbatial successors continued after his death to uphold the founder's emphasis on strict monastic conduct and expertise in the *lamdre* tradition, first and foremost, as well as a canon of traditional Sakya tantric teachings. Such teachings are also represented throughout the Ngor *lamdre* thangka set in 'secondary' lineages in the top and side registers surrounding each central subject. Ngor's disciplined approach to monastic life finds expression as well, within carefully inscribed prayers on the back of each painting arranged into the shape of a stupa that are taken from the *Pratimoksha Sutra*, providing a

Ngorchen was also a prolific patron of the arts. With his initial employment of six talented Newars for a set of mandalas (HAR set no. 1212), he ushered in a new wave of Tibetan-sponsored Newari masterworks at Ngor, which lasted for more than a century and a half. The Newars are an ethnic group from Nepal's Kathmandu Valley who have been transmitting their artistic expertise across generations and are renowned for being among the most accomplished artisans in Asia. Ngor's abbots commissioned many outstanding thangka sets in the Newari 'Beri' style, characterized by its keen geometry, bold colors, and intricate scrollwork, well up until the *lamdre* lineage set under discussion was made c. 1600.

Ngor thangkas of this period are widely regarded as some of the finest examples of Tibetan Buddhist art. One of the key features is their exquisite level of technical skill. The artists who created these works were highly trained in the traditional Newari painting techniques, including the use of ground mineral pigments, gold leaf, and intricate scrollwork. Under the supervision of both talented workshop masters and clergy, the painters paid meticulous attention to every aspect of their compositions, from the clothing and adornments of the figures to the delicate patterns and designs around them. The result is a body of work with a consistent level of precision and detail, breathtaking in its complexity, vibrant color, and symbolism, that is perhaps unrivaled in Tibetan art.

The famous *lamdre* lineage series to which these two paintings belong represents the last-known major set of its type from Ngor in the Nepalese-inspired Beri style. The present pair of representative paintings prominently employ Nepalese decorative scrollwork and the late Beri palette, which features blues and greens. There is a marvelous choreography of color. The background of crisp scrolling vines enclosed by the gem-encrusted throne-back is an intense vermilion, sharply contrasting with the surrounding deep azurite blue behind it. Meanwhile, the scalloped edges of each mahasiddha's throne base show an awareness of contemporaneous Ming court furniture. Many consider this Ngor *lamdre* set to embody the late Beri style of Nepalese painting in Tibet *par excellence*. As Pal observes on the Damarupa:

"There is no break with the past... [The] style is still full of life and vigor and the technical virtuosity admirable. [Central] figures are made especially animated with their expressive faces and flowing scarves and garments. The artists have also used a rich palette of scintillating colours, while the details are rendered with extraordinary restraint and sensitivity. [These] paintings reveal the subtlety of drawing and the effortless delineation of intricate patterns that were the hallmarks of the [Beri] style and of its source - the Newari aesthetic." (Pal, *Tibetan Paintings*, 1984, p. 72.)



The set has been the subject of continuous study since its dispersal in the West in the 1960s. Approximately two-thirds of its thirty-some thangkas are published in some form. The frequent appearance of the 13th abbot of Ngor monastery, Namkha Palzang (1535-1602), as the last or penultimate master in many of the secondary lineages of each painting has led scholars to establish the dating of this set to during or shortly after his abbacy, i.e. 1569-1602 (see Jackson, Beri, p. 208; see Heller in Linrothe, pp. 262 & 294-5 for diverging opinions). A compiled list of most of the known Ngor Lamdre thangkas (HAR set no. 385) can be found at www.himalayanart.org/search/set.cfm?setid=385.

They are held in some of the most prestigious public and private collections, including:

The Metropolitan Museum of Art, New York;
Rubin Museum of Art, New York;
Brooklyn Museum;
Los Angeles County Museum of Art;
Virginia Fine Arts Museum, Richmond;
Musée Guimet, Paris;
Rijksmuseum voor Volkenkunde, Leiden;
Ethnographic Museum at the University of Zurich
Museum der Kulturen, Basel;
Tibet Museum, Alain Bordier Foundation, Gruyères
The Zimmerman Family Collection;
The Collection of Navin Kumar;
The Collection of Barbara and Walter Frey;
The Michael Henss Collection;
The Suresh Neotia Collection.

Three other paintings from the set, now in prominent private Chinese and American collections, sold recently at Sotheby's, New York, 20 March 2013, lots 237 & 238 and Bonhams, Hong Kong, 29 November 2016, lot 125.



Seton Kunrig (1025-1113)
Private Collection, China (HAR 89471)



Palden Tsultrim (1333-99)
The Brooklyn Museum of Art (77.257.4)



Munchen Sangye Rinchen (1450-1524), Eighth
Abbot of Ngor Monastery
The Metropolitan Museum of Art (1971.176)



Konchog Pelwa (1445-1514), Seventh Abbot of
Ngor Monastery
The Metropolitan Museum of Art (1971.189)



Unidentified *Lamdre* Lineage Master
The Brooklyn Museum of Art (77.257.3)



Sanggye Sengge (1504-1569), Eleventh Abbot of
Ngor Monastery
Rubin Museum of Art (F1996.261)



Greatly outnumbered by monastic figures in this set (by 4 to about 30), mahasiddhas like Kanha and Damarupa are among the most visually engaging and narratively entertaining subjects in Tibetan art. Mastering Tantra as a means to enlightenment, mahasiddhas specialize in the deliberate transgression of social norms and ordinary states of awareness, confronting and transmuting the most powerful human fears and desires. In pushing the boundaries of conventional behavior, they also push the boundaries of the ordinary world. Their skilled practice not only grants them supreme enlightenment, but also miraculous powers used to convert wrong-minded rulers and disrupt the unenlightened status quo.

The Ngor *lamdre* lineage set was originally hung in a specific order, with the progression of masters expanding left and right centrifugally from the Primordial Buddha Vajradhara. (This is just as the secondary lineages appear in the top register of each painting.) As a sequential pairing of master and student, the fourth and fifth *lamdre* lineage holders, Kanha and Damarupa, would have appeared second on the viewer's right and left, respectively.

Each sits on almost the same, highly distinctive lotus pedestal with thin, upswept alternating red and blue petals, which are remarkable in their precision. No other master in the known portion of the set shares this pedestal. Underneath Kanha and Damarupa, the petals do differ in a small but significant way: the tips of the very central petals point in opposing directions, with the more dominant deep blue central petal under Kanha pointing towards the viewer's right, and Damarupa's pointing to the viewer's left. Knowing where these paintings appear in the prescribed lineage, we can discern that the artists ingeniously directed each petal's orientation toward the central Vajradhara, which would have had a matching azurite body. This observation unlocks a remarkable aspect in the design of this famous set that has up until now been obfuscated through its displacement. The sequential arrangement of the paintings, consisting of left and right pairs with matching lotus thrones, amounts to an inspired orchestration across more than thirty individual works, in what is perhaps the greatest expression of the highly regarded precision and honed execution of the Ngor *lamdre* lineage set, and the clearest evidence of the supervision of a great master. This finding provides further testament to why this set and its constituent paintings, such as the present Kanha and Damarupa, are regarded among the great masterpieces of Tibetan art.



(Kanha verso)



(Damarupa verso)

The backs of both paintings are blessed with the same inscribed combination of consecration mantras, invocations, prayers, and pious verses as the other paintings in the Ngor *lamdre* lineage set of c. 1600. Behind every figure in each painting is a consecratory "om, ah, hum", symbolizing the presence of the Buddha's body, speech, and mind within the icon. Longer verses in the form of a stupa behind the central figure are punctuated by *dharanis* inviting the living presence of the Buddhas as well as the protector and wealth deities Panjaranatha Mahakala, Shri Devi, Chaturmukha Mahakala, Vaishravana, Jambhala, and Vasudhara. The longer verses stem from the *Vinaya* and the Buddhist creed. For more information about the various elements within these inscriptions and the source for the following translation of the longer verses by the Rubin Museum of Art, see www.rubinmuseum.org/collection/artwork/sanggye-sengge-1504-1569.

"Forbearing patience that bears hardships is the truest patience. Passing beyond suffering [nirvana] is supreme, said the Buddha. An ordained person who harms others or brings harm upon others, is not practicing virtue. Refrain from all misdeeds, practice virtue perfectly, discipline your own mind completely. This is the Buddha's teaching. The excellent vow of body, the excellent vow of speech, the excellent vow of mind: Monks who keep at all times all of the excellent vows will be liberated from all suffering.

Of those phenomena produced from causes, the Tathagata has proclaimed their causes and also their cessation. Thus has spoken the great renunciant.

May it be auspicious!"

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TANGKA REPRÉSENTANT LE PORTRAIT DE DAMARUPA

TIBET CENTRAL, MONASTÈRE DE NGOR, VERS 1600

Distemper on cloth; with original blue cloth mounts inscribed on the reverse along the top in Tibetan, identifying the painting's subject, and also with original red lacquered, gold painted dowel rod; verso inscribed in black ink with 'om, ah, hum' incantations behind each figure and many lines arranged into the form of a stupa, comprising Sanskritized and Tibetan prayers and mantras consistent with a formula repeated throughout the Ngor *lamdre* lineage set of paintings; the painted recto with Tibetan inscriptions in gold identifying the majority of figures, and two separate lines of inscription along the bottom red painted border, the second identifying the secondary "Chandali Perfection Stage Lineage" sequence of figures within the painting, the first an homage to the central subject, translated:

"Seeing the excellent meaning of reality,
By releasing from worldly practice
And remaining in the conduct of accomplishment;
To Damarupa, I bow."

Himalayan Art Resources item no. 88707

Image: 78.5 x 67 cm (30 7/8 x 26 3/8 in.);

With silks: 126 x 68 cm (49 5/8 x 26 3/4 in.)

€300,000 - 500,000

A PORTRAIT THANGKA OF DAMARUPA

CENTRAL TIBET, NGOR MONASTERY, CIRCA 1600

藏中 俄爾寺 約 1600 年 達瑪如巴肖像唐卡

Published:

Pratapaditya Pal, *Tibetan Painting*, Basel, 1984, pl. 40.

Wisdom Calendar of Tibetan Art, Schneelowe Verlagsberatung und Verlag, Haldenwang, 1987 (October).

Pratapaditya Pal, *Himalayas: An Aesthetic Adventure*, 2003, p. 262, no. 174.

Rob Linrothe, *Holy Madness: Portraits of Tantric Siddhas*, New York, 2006, pp. 300-1, no. 51.

David Jackson, *The Nepalese Legacy in Tibetan Painting*, New York, 2010, pp. 22 & 41, fig. 2.23.

Exhibited:

Himalayas: An Aesthetic Adventure, Art Institute of Chicago, 5 April – 17 August 2003; National Museum of Asian Art, Smithsonian Institution, Washington D.C., 18 October 2003 – 11 January 2004.

Holy Madness: Portraits of Tantric Siddhas, Rubin Museum of Art, New York, 11 February – 3 September 2006.

The Nepalese Legacy in Tibetan Painting, Rubin Museum of Art, New York, 3 September 2010 – 23 May 2011.

Provenance:

Joachim Baader, Schoettl Ostasiatica, 1982

Michael Henss Collection, Zurich



One of the best-preserved paintings from the famous Ngor *lamdre* lineage set, this near-pristine composition depicts Mahasiddha Damarupa, 'The Drummer'. According to traditional accounts, Damarupa trained under Kanha at every potent charnel ground and site of tantric power in India, prompting his zestful depiction. In addition to being the third mortal master of the *lamdre* tradition, Damarupa is a renowned adept of the important *Chakrasamvara Tantra*, which the composition alludes to through the pair of Chakrasamvara deities from differing teaching traditions in the corners at either side of his ornate throne-back. His eponymous *damaru*, a double-sided hand drum, embodies one of three principal ritual instruments of a tantric practitioner, alongside the vajra and ghanta (bell). Formed by attaching two craniums of enlightened masters, the drum, in the context of *Chakrasamvara Tantra*, is the Prajna (wisdom) to which the male applies his skillful means (i.e. compassion) activating the union of these two highest Buddhist principles (Huntington & Bangdel, *The Circle of Bliss*, 2003, no. 106). With modulations from soft to loud and slow to rapid beats, Damarupa, as the drum's archetypal practitioner, is able to produce a single tone that summons all Buddhas, inspiring them with supreme joy (Beer, *The Encyclopedia of Tibetan Symbols and Motifs*, 1999, p. 258).

At the center of the painting, Damarupa whips the pair of golden clappers against the drum with a flick of his wrist. The drum's long tassel of jade beads, gems, gold fastenings, and tri-colored silk streamers trail in countermovement. The painter repeats its flurried arc with the extension of Damarupa's left leg, which, coupled with a half-cocked elbow gingerly cradling a skull cup full of nectar, deftly conveys the peripatetic drummer in a half-seated-half-dancing liminal posture. Airy crimson sashes twirl around his arms and knees, and spiral before his feet. Damarupa's piercing, bloodshot brown eyes and excited grin invite the viewer to hear the 'sound of great bliss' he has produced for all those that can perceive it. He wears a crown of five emblazoned gems borne alternately from Indian lotuses and Chinese peonies. The colored order of each gemstone correlates to the surrounding structure of green, red, and blue aureoles of perfect Newari scrollwork. Meanwhile, his black hair wrapped in an intricate bone lattice is pulled up into a trilobed bun that echoes the edge of the throne-back above him, further harmonizing with the mahasiddha's visage.



Twenty-six vividly executed portraits comprising the 'Chandali Perfection Stage Lineage' surround Damarupa in formal rows along the top and side registers. This secondary lineage within the painting is one of over thirty traditional Sakya tantric lineages for which Ngor claimed to excel. Delightful details abound throughout the depicted succession of masters, including Vajra Ghantapa's mid-air tantric sexual congress with his consort (3), and the founder of the Sakya tradition, Sachen Kunga Nyingpo's, aqua cloak and strigine tufts of hair (12).

Within the broader set of Ngor *lamdre* lineage paintings, each composition dedicated to a mortal master, from Virupa up until Sakya Pandita (i.e. paintings 3-14 overall within the set), depicts a sequence of deities, often in rare iconographic forms, following an important Sakya treatise called the *Bari Gyatsa: The One Hundred Teachings of Bari Lotsawa Rinchen Drag* (1040-1112). (Thereafter, deities from the *Sadhanamala* are sequenced until some point when the list is presumably exhausted before the final *lamdre* master.) Appearing in the bottom register, each apportioning of deities is generally distributed as spreading out from the center, matching the order of secondary lineage masters in the top. The Damarupa, therefore, displays deities 14-21 from the *Bari Gyatsa*, comprising three forms of Krishna Yamari and five forms of Avalokiteshvara.

One of the especially harmonious aspects of this particular painting within the Ngor *lamdre* lineage series arrives seemingly from a fortunate blend of coincidence and artistic intent. Firstly, within the side registers of secondary lineage masters, appearing opposite each other halfway down the painting at Damarupa's heart level, the artist depicts Chogyal Pagpa (16) and Shangton Konchog Pal (17) in mirrored poses. At least in the case of Chogyal Pagpa, of whom many more artworks are known, this combination of iconographic gestures, *vitarka*- and *abhaya mudra*, is atypical. It is, therefore, possible to read some artistic licence here: each secondary master's outstretched hands having the effect of stabilizing Damarupa's skewed posture. Secondly, the order of deities following the *Bari Gyatsa* at the bottom, either by chance or grand pre-emptive design, have pleasantly resulted in a central triad of strident Krishna Yamaris with deep azurite bodies that match the central Vajradhara (1) along the vertical axis above. Simultaneously, the raised hands of the flanking Krishna Yamaris correspond to the poses of Nairatmya (2) and Vajra Ghantapa (3) straight above. With such auspicious symmetry, the artist has seemingly reinforced the extremities of his painting's central axes, resulting in an unusual symphony around the central Damarupa, distinguishing the artwork among the broader *lamdre* lineage set, and from any other painting of the tantric drummer in the West.



- | | |
|--------------------------------|---|
| 1. Vajradhara | 21. Buddhashri |
| 2. Yogini | 22. Ngorchen Kunga Zangpo |
| 3. Vajra Ghantapa | 23. Kechog Kunga Lodro |
| 4. Kurmapada | 24. Ketsun Pal |
| 5. Barwa Dzinpa | 25. Namkha Palzang |
| 6. Kanha Shridhara | 26. Root Guru |
| 7. Shridhara | |
| 8. Gayadhara | A. Krishna Yamari (six faces, six hands) |
| 9. Mulu Lungdu Trulku Drub | B. Krishna Yamari (one face, two hands) |
| 10. Jetsun Kunrig | C. Krishna Yamari (three faces, six hands) |
| 11. Shanton Chobar | D. Shri Vajradharma (Avalokiteshvara) |
| 12. Sachen Kunga Nyingpo | E. Simhanada Lokeshvara |
| 13. Jetsun Sonam Tsemo | F. Hala Hala Lokeshvara |
| 14. Choje Dragpa Gyaltsen | G. Khasarpani Lokeshvara |
| 15. Sakya Pandita | H. Shadakshari Lokeshvara |
| 16. Chogyal Pagpa | |
| 17. Shangton Konchog Pal | i. Amitabha |
| 18. Dragpugpa Sonal Pal | ii. Amitayus |
| 19. Drogon Lama Sonam Gyaltsen | iii. Chakrasamvara (Luipa tradition) |
| 20. Palden Tsultrim | iv. Chakrasamvara (Krishnacharin tradition) |



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TANGKA REPRÉSENTANT LE PORTRAIT DE KANHA

TIBET CENTRAL, MONASTÈRE DE NGOR, VERS 1600

Distemper on cloth; with original blue cloth mounts inscribed on the reverse along the top in Tibetan, identifying the painting's subject, and also with restored original red lacquered, gold painted dowel rod; verso inscribed in black ink with 'om, ah, hum' incantations behind each figure and many lines arranged into the form of a stupa, comprising Sanskritized and Tibetan prayers and mantras consistent with a formula repeated throughout the Ngor *lamdre* lineage set of paintings; recto with two separate lines of Tibetan inscription in gold along the bottom red painted border, the second identifying the secondary "Crooked Made Straight Lineage" sequence of figures within the painting, the first an homage to the central subject, translated:

"With the profound advice, release my mind,
Performing the benefit of others
With the practice of vows;
To Kanha, I bow."

Himalayan Art Resources item no. 1443

Image: 74.5 x 62.8 cm (29 3/8 x 24 3/4 in.);

With Silks: 124 x 66 cm (48 3/4 x 26 in.)

€100,000 - 150,000

A PORTRAIT THANGKA OF KANHA

CENTRAL TIBET, NGOR MONASTERY, CIRCA 1600

藏中 俄爾寺 約 1600 年 坎哈巴肖像唐卡

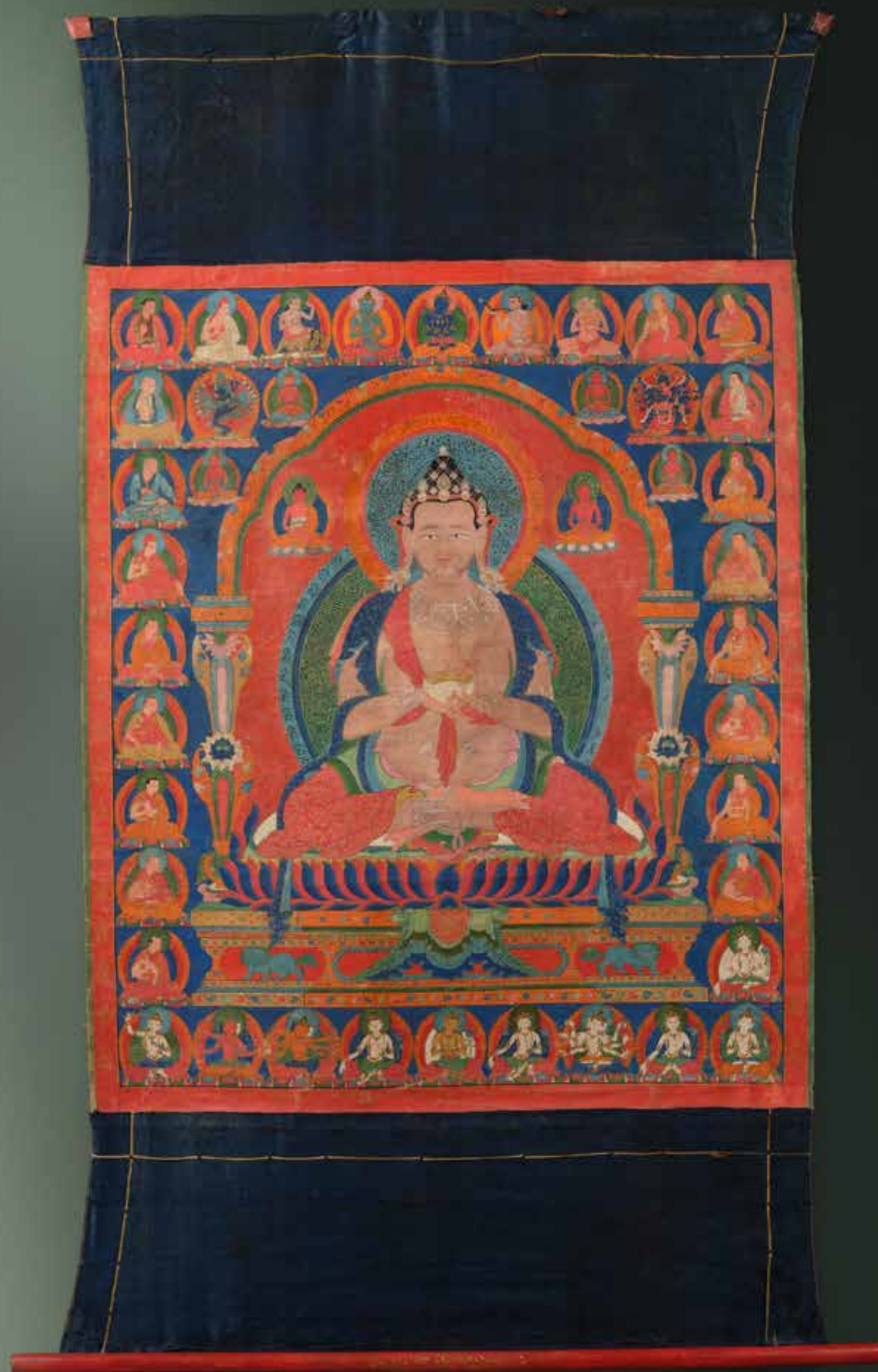
Published:

Marion Boyer, *La peinture bouddhiste tibétaine*, Paris, 2010, p. 132.

Provenance:

Private German Collection, acquired in Nepal, 1970s

Michael Henss Collection, Zurich, acquired from the above in 2008



A frequent praise of the widely published Ngor *lamdre* lineage set of paintings that includes this portrait of Kanha is the insightful, nuanced capturing of each central subject's character and legacy. Here, the mahasiddha's soft wispy eyebrows and facial hair frame a calm, encouraging expression befitting Kanha's standing as the principal exponent of the *lamdre* tradition's 'gradual method'. He is one of the most popular of the 84 Indian tantric great adepts and his epithet (Tib. Nagpopa; "The Black One") is ascribed to numerous tantric teachings. Kanha occupies a prominent role in the *lamdre* tradition as the primary disciple of the tradition's first mortal master, Virupa. Before meeting Virupa, Kanha was a Hindu Shaivite yogin and upon the completion of his training was dispatched to convert a lustful Hindu king and court.

The artist portrays Kanha cradling a human skull-cup (*kapala*) before his chest, which is a fairly ubiquitous attribute used when depicting the early Indian masters of Buddhist tantra. Similar to Kanha's own story, the *kapala* is rooted in Buddhism's repudiation of the Hindu caste system, its Brahmanical hierarchy, and its seemingly inflexible doctrine of spiritual evolution. The punishment for inadvertently killing a brahmin in Kanha's time was a severe ostracism in which the penitent was banished for twelve years to a desolate crossroads (like a charnel ground) and forced to beg for food with a human skull as an alms bowl, as well as the skull of the brahmin they had slain mounted on a wood staff as a banner (Beer, *The Encyclopedia of Tibetan Symbols and Motifs*, 1999, p. 249). A profound expression of Tantric Buddhism's antinomian nature, in which things that would be regarded as polluting in Indian culture are put to use to overcome dualities and transcend the fetters of existence, the *kapala* serves as a seminal ritual implement in tantric practice. Painted in royal-yellow swells, the artist depicts the elixir of immortality that tantric treatises (*sadhanas*) often say is contained within the inverted cranium. Kanha balances the *kapala* with effortless poise while articulating his fingers in the *dharmachakrapavartana mudra* of 'progressing the Dharma', which is likely another allusion to his role as the principal exponent of the 'gradual' *lamdre* method.

Unlike the depiction of his disciple, Damarupa, or any other mahasiddha in the Ngor *lamdre* lineage set of c. 1600, Kanha's matted locks are piled up in the form of an *ushnisha* surmounted by a lotus-borne, wish-fulfilling gem (*cintamani*). This feature likens Kanha to the peaceful supremely enlightened Amitabha and Amitayus Buddhas located over his shoulders. Similarly, the painter clads Kanha in fine garments and jewelry that are essential features in the depiction of a buddha's *samboghakaya* form, its celestial 'reward body' resulting from advanced spiritual attainment. The delicate gold floral sprays patterning the crimson lower garment are redolent of luxurious embroidered silks. Nonetheless, the archetypal tantric trainee, Kanha, having achieved Buddhahood through tantric means, is bedecked, not in gold, but intricate lattices of human bone and a crown of dried skulls.

Surrounding Kanha in formal rows along the top and side registers, are twenty-four successive masters of the 'Crooked Made Straight Lineage', one of the Sakya's traditional tantric teachings. Among the individual portraits is a secondary depiction of Kanha as this teaching's first mortal master, this time with flowers in his hair and blowing a sinuous trumpet made of an antelope horn. The depiction is in the same pictorial tradition as one of the other best-known thangkas of Kanha, now in the Virginia Museum of Fine Arts, Richmond (91.518), which was produced at Ngor in a 17th-century style and represents the liberal adoption of China's landscape tradition after the monastery stopped patronizing the Newari Beri style. Among the other keenly recognizable portraits are that of Gayadhara, who brought the *lamdre* teachings to Tibet, dressed in a white robe and red *pandita* hat in the top register, and a debonair portrait of Dragpa Gyaltsen, one the Five Founding Fathers of the Sakya order (Jetsun Gongma Nga), pictured in the side registers sporting a gold speckled aqua robe, boots, and groomed white curls and facial hair.

Across the bottom register, there is an exquisite array of classic and rare forms of Manjushri, the Bodhisattva of Infinite Compassion, sequenced from the important iconographical treatise, the *Bari Gyatsa: The One Hundred Teachings of Bari Lotsawa Rinchen Drag (1040-1112)*. Starting bottom center and then alternating left and right to the edges are deities 7-13 in the Bari Gyatsa, representing Maha Raja Manjushri, Vidyadhara Pitaka Samskipta Manjushri, Ananga Vajra Manjushri, Dharmadhatu Vagishvara (Manjushri), Manjushri Namasangiti, Siddha Kavira (Manjushri), Manjushri Prajna Chakra. Above the last figure in the bottom right corner is the goddess White Tara, for whom Bari Lotsawa, the *Bari Gyatsa*'s author, was one of the main lineage figures in the transmission of her tantras. Thus, we see that the figures and motifs used in this sensitive portrait from one of the most famous lineage sets are carefully chosen to convey specific teachings and insights. Finally, as the *Hevajra Tantra* and *Chakrasamvara Tantras* are the primary sources from which the *lamdre* teachings derive, a pair of multi-armed deities representing each tradition are represented either side of Kanha's ornate throne-back. The nearby repeated crimson Amitabha and Amitayus Buddhas lift the viewer's gaze along a curved register toward the tantric deities, up from Kanha's kind and encouraging set of hazel-brown eyes.







111 *

**TANGKA REPRÉSENTANT SIMHAMUKHA
MONGOLIE, XVIII^E SIÈCLE**

Himalayan Art Resources item no. 1448

86 x 61 cm (33 7/8 x 24 in.)

€20,000 - 30,000

A THANGKA OF SIMHAMUKHA
MONGOLIA, 18TH CENTURY

蒙古 十八世紀 獅面空行母唐卡

Surrounded within a verdant, mountainous landscape replete with an assembly of animal-headed deities is Simhamukha, the Mother of all conquerors and Queen of all dakinis who wields the power to pulverize obstacles and enemies into dust. Depicted with a crimson body and the features of a lioness, she dances with wild abandon inside a blazing inferno while gazing intensely back at the viewer with her three piercing eyes. The presence of Padmasambhava floating in a sea of clouds associates this painting with the Revealed Treasure tradition of the Nyingma (*Terma*), whose practitioners regard Simhamukha to be Padmasambhava's secret form.

For comparisons, see Flaming and Shastri, eds., *Mongolian Buddhist Art: Masterpieces from the Museums of Mongolia*, Vol. I, 2011, pp. 686-7; 690-1, figs. 302 & 304.



These three paintings (lots 112, 113 & 114) are part of a set illustrating the fifty-one deity mandala of *Bhaishajyaguru*. Emanating from the preparatory classification of rituals (*Kriya tantra*), *Bhaishajyaguru* is the Medicine Buddha popularly invoked by Tibetan Buddhist practitioners for the purification of spiritual sicknesses and the promotion of health. In iconographic configurations, his mandala is joined by Buddhas, bodhisattvas, and worldly deities. The following images constitute the latter group as the Guardians of the Ten Directions, who symbolize the all-encompassing power to repel evil and bestow wealth to devotees.

The first of these images is Yama (lot 112), who is identified both by his blue complexion and the buffalo he rides as his animal mount (*vahana*). Yama is the ancient Indian god of death, and in Tibetan Buddhism, he serves as the guardian of the Southern direction. The second image represents Varuna (lot 113), the god of water and guardian of the Western direction, sporting a commanding expression and clutching a snake lasso in his hands. His set of green and golden armor asserts his prowess as a warrior, while the Chinese-styled minister's cap crowning his head conveys his keen wisdom and judgment. The third image depicts Vayu Deva (lot 114), the god of the wind who watches over the Northwestern direction and clutches a golden scepter (*danda*). Only five other paintings from this rare set are known thus far, including two banners of the deities Agni and Anila in the Rubin Museum of Art, New York (C2004.4.1 & C2004.4.2; HAR 65270 & 65272), and three banners of bodhisattvas and the Indian god Brahma in a private collection (HAR 59676, 59677 & 59678), all of which share matching silk mounts and scenic compositions.

These works exemplify some of the best achievements of Chinese painted embroidery during the Yongle period (1403-24) of the early Ming dynasty (1368-1644). Certain elements, such as the five-leaf crown adorning Yama's head and the scalloped edges of the lotus petals follow in the traditions of Nepali-Tibetan artists. However, the condensed treatment of the silk scrollwork below the figures, the ruyi-shaped clouds seen on the figures' clothing, floral decorations, jeweled throne backs with painted outlines in gold, and lotus pillars are virtually identical in style with contemporaneous early Ming examples produced in paintings, lacquerware, and other embroidered works. For comparisons, see Clunas et al., *Ming: 50 Years that Changed China*, 2014, pp. 81, 218-9, 230-1 & 244, figs. 62, 188, 200 & 210. Also compare the style and composition of a Yongle silk embroidery depicting Hevajra, published in, *Faith and Empire: Art and Politics in Tibetan Buddhism*, 2019, p. 132, fig. 6.4.

The imperial quality of these works is evident in the fineness of the silk floss with a soft, glossy sheen, the denseness of the stitching, the brilliant coloration with shading in both the painting and the embroidery, and the diverse use of techniques to create texture. The use of gold thread to achieve a raised effect is also a decorative feature following in the accomplished textile traditions of the Yuan dynasty (1279-1368), as seen on an embroidered panel with phoenixes and floral scrolls in the Metropolitan Museum of Art, New York (1988.82). Another set of early Ming banners, fully embroidered yet nevertheless from the same workshop, can be found in private collections (*Heavens' Embroidered Cloths*, 1995, pp. 118-25, nos. 22a-h); the Brooklyn Museum (15.53); the Los Angeles County Museum of Art (M.88.121); and the Cleveland Museum of Art (1991.2). Lastly, see an early Ming silk banner sold at Bonhams, Hong Kong, 29 November 2016, lot 123.





112 *

**PEINTURE REPRÉSENTANT YAMA D'UN MANDALA
BHAISHAJYAGURU MONTRÉE EN BANNIÈRE À DÉCOR
BRODÉE DE SOIE ET DE FILS D'OR**

DYNASTIE MING, ÉPOQUE YONGLE (1403-1424)

Distemper on cloth, with embroidered gold and silk mounts; verso with red ink Tibetan inscriptions comprising an 'om ah hum' incantation, the 'ye dharma hetu...' Buddhist creed, and the 'om supratishtha...' consecration mantra.

Image: 15.7 x 13.3 cm (6 1/8 x 5 1/4 in.);

With Silks: 43 x 16 cm (17 x 6 1/4 in.)

€120,000 - 150,000

藍緞繡金線掛幅 繪閻魔像 出自藥師佛曼荼羅

明永樂（1403-1424）閻魔掛幅 出自藥師佛曼陀羅 設色描金絹本

113 *

**PEINTURE REPRÉSENTANT VARUNA D'UN MANDALA
BHAISHAJYAGURU MONTRÉE EN BANNIÈRE À DÉCOR
BRODÉE DE SOIE ET DE FILS D'OR**

DYNASTIE MING, ÉPOQUE YONGLE (1403-1424)

Distemper on cloth, with embroidered gold and silk mounts; verso with red ink Tibetan inscriptions comprising an 'om ah hum' incantation, the 'ye dharma hetu...' Buddhist creed, and the 'om supratishtha...' consecration mantra.

Image: 15.7 x 13.3 cm (6 1/8 x 5 1/4 in.);

With Silks: 43 x 16 cm (17 x 6 1/4 in.)

€120,000 - 150,000

A SILK AND GOLD THREAD EMBROIDERED BANNER WITH A
PAINTING OF VARUNA FROM A BHAISHAJYAGURU MANDALA

明 永樂（1403-1424年）藍緞繡金線掛幅 繪伐樓拿像 出自藥師佛曼荼羅





114 *

**PEINTURE REPRÉSENTANT VAYU DEVA D'UN MANDALA
BHAISHAJYAGURU MONTRÉE EN BANNIÈRE À DÉCOR
BRODÉE DE SOIE ET DE FILS D'OR**

DYNASTIE MING, ÉPOQUE YONGLE (1403-1424)

Distemper on cloth, with embroidered gold and silk mounts; verso with red ink Tibetan inscriptions comprising an 'om ah hum' incantation, the 'ye dharma hetu...' Buddhist creed, and the 'om supratishtha...' consecration mantra.

Image: 15.7 x 13.3 cm (6 1/8 x 5 1/4 in.);

With Silks: 43 x 16 cm (17 x 6 1/4 in.)

€80,000 - 120,000

A SILK AND GOLD THREAD EMBROIDERED BANNER WITH A
PAINTING OF VAYU DEVA FROM A BHAISHAJYAGURU MANDALA

藍緞繡金線掛幅 繪伐由提婆像 出自藥師佛曼荼羅



115 *

STATUETTE DE BOUDDHA EN ALLIAGE DE CUIVRE DORÉ

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 33023

42.5 cm (16 3/4 in.) high

€80,000 - 120,000

A GILT COPPER ALLOY FIGURE OF BUDDHA

TIBET, 18TH CENTURY

西藏 十八世紀 銅鑲金阿彌陀佛像

Amitabha is arguably one of the most popular Buddhist deities to be worshipped in both the Himalayas and the Asian continent, second only to the historical Buddha Shakyamuni. His popularity stems from the proliferation of Mahayana sutras of which many are devoted to him.

Of impressive scale and volume, Amitabha is rendered in his simplest form without ornamentation, donning the *nirmanakaya* ('body form') of Buddha in the most basic representation of his robe.

Its fish-tail pleat, but otherwise invisible hemline, echoes the Tibetan 13th/14th-century interpretation of the classic Pala style. See a 12th century image of Shakyamuni in the Tsuglakang, Lhasa, published in von Schroeder, *Buddhist Bronzes in Tibet*, Vol. II, 2001, p. 1095, no. 282D.

Supported by a single row of plump lotus petals, this figure would have been set on a separately cast throne or a niche representing a large tree or palace within the Western Heaven of Sukhavati.

For a closely dated Shakyamuni image with similar proportions, face, and lotus base, see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 457, no. 126B.

Provenance:

Private Collection, USA

Acquired in Kathmandu, early 1960s

Bonhams, New York, 14 September 2015, lot 61







116 *

**TANGKA REPRÉSENTANT AMITABHA
TIBET OCCIDENTAL, XVE SIÈCLE**

Himalayan Art Resources item no. 1447

87 x 81 cm (34 1/4 x 31 7/8 in.)

€150,000 - 200,000

A THANGKA OF AMITABHA
WEST TIBET, 15TH CENTURY

西藏 十五世紀 無量光佛唐卡

The Five Tathagatas, or Celestial Buddhas, comprise one of the most important groups of esoteric Buddhist deities described in the Yoga Tantras. Illustrated at the center of this painting is Amitabha, the Buddha of Infinite Light, who presides over the Lotus family of Buddhas within the Western quadrant of a mandala. He is distinguished from the other Tathagatas by his reddish appearance, the pair of peacocks supporting his throne, and the gesture of meditation he displays while cradling an alms bowl in his hands (*dhyana mudra*).

Unique among iconographic arrangements is the painting's use of bracketed registers to demarcate Buddha-fields. Here, the right half of the painting depicts the Tathagatas Akshobya and Vairocana, while the left half portrays the Medicine Buddha Bhaishajyaguru and the goddess Prajnaparamita in meditation. Located at the lower register is Amitayus, the Buddha of Infinite Life, whose name and identity are often used interchangeably with Amitabha's, and a lama wearing a patchwork robe and a pointed red cap. Based on his heavyset appearance, in addition to his right arm extended forward in the earth-witnessing gesture (*bhumisparsha mudra*), this figure likely represents Dolpopa Sherab Gyaltzen (1292-1361), who was arguably one of the most influential and eccentric teachers of Jonang monastery in Tsang. Several examples of his unique portraiture are preserved in Tsuglakang Temple, Lhasa, and are published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, 2001, p. 1203, nos. 328C-F.

Dolpopa's inclusion into the painting, in addition to Amitabha's protruding *ushnisha*, slender eyelids, and wide cranium all reflect the style of paintings produced in both Ngari, West Tibet, and the southern central region of Tsang. The practice of applying gold roundels to the forehead and cheeks to the central figure, as well as on the three other Buddhas seated on thrones with scrolling trails of makaras, draw parallels to a West Tibetan Buddha painting published in Pal, *Himalayas: An Aesthetic Adventure*, 2003, p. 151, no. 99. Also compare the checkered banners embellishing the temples behind Amitabha to a painting of Shadbuja Mahakala holding a similar banner in the Southern Alleghenies Museum of Art (HAR 90544).



117 P *

STATUETTE D'AMITAYUS EN ALLIAGE DE CUIVRE DORÉ

ATTRIBUÉ À SONAM GYALTSEN (A. XVE SIÈCLE),
SHIGATSE, TIBET CENTRAL, VERS 1430-40
Himalayan Art Resources item no. 16792
43 cm (17in.) high

€1,000,000 - 1,500,000

A GILT COPPER ALLOY FIGURE OF AMITAYUS
ATTRIBUTED TO SONAM GYALTSEN (A. 15TH CENTURY),
SHIGATSE, CENTRAL TIBET, CIRCA 1430-40

日喀則 藏中 約1430-1440年 銅鑲金無量壽佛像 應為索南堅贊之作

Provenance:

Sotheby's Parke-Bernet, New York, 23 May 1979, lot 85
Navin Kumar, New York
A French Private Collection, Paris, acquired from the above on 31
August 1984
Christie's, Paris, 19 December 2012, lot 209
An Important Asian Private Collection

Published:

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981,
p. 446, no. 121A.

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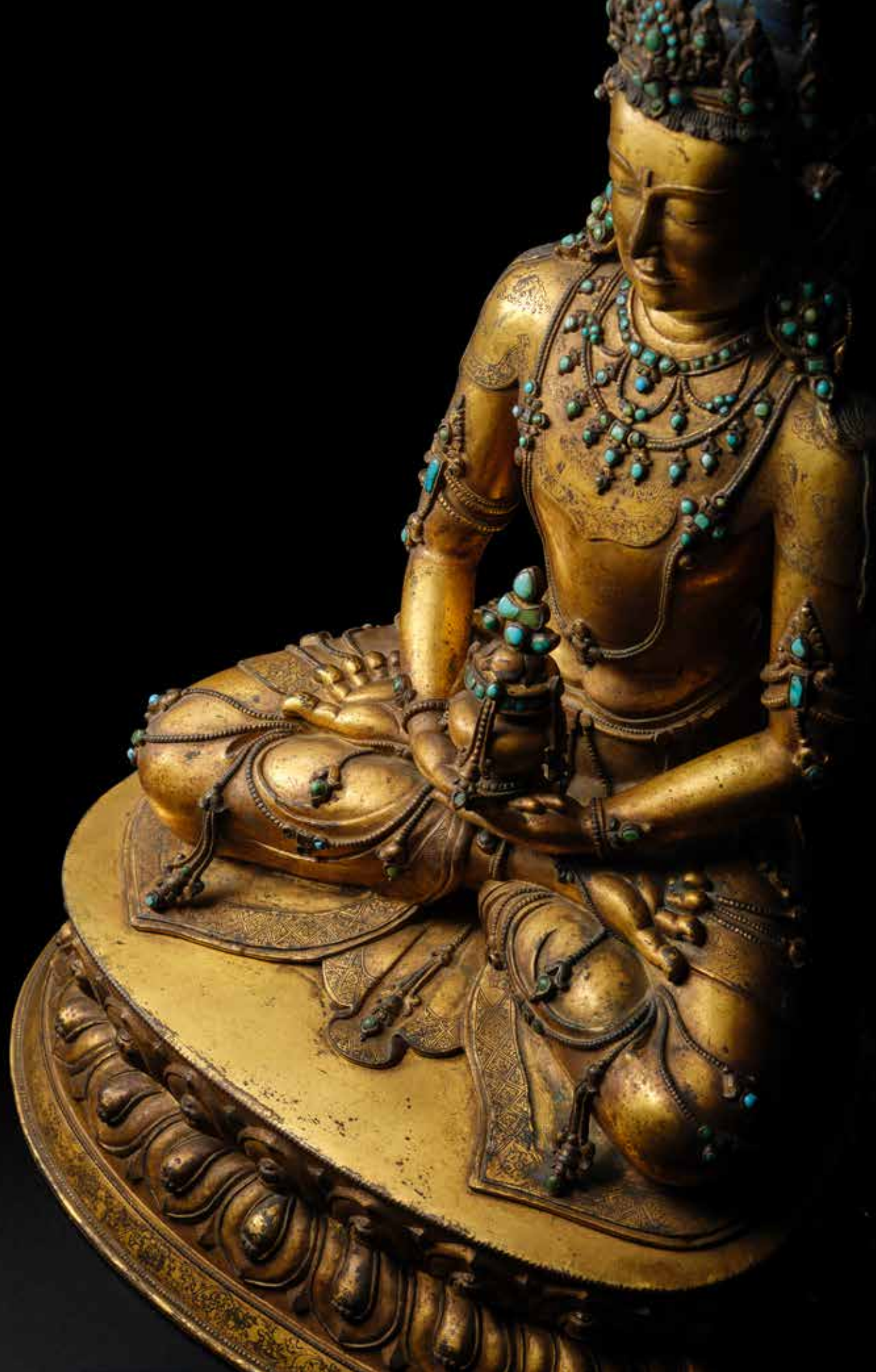




Fig. 1
A Gilt Copper Alloy Figure of Avalokiteshvara Sahasrabhuja Ekadasamukha
By Sonam Gyaltzen (a. 15th Century), Central Tibet, circa 1430
Himalayan Art Resources item no. 61516
26 1/8 in. (67.7 cm) high
Sold at Bonhams, New York, 19 March 2018, lot 3033

This magnificent gilt-bronze figure of Amitayus bears all the hallmarks of the exceptional master-craftsmanship of one of the greatest known artists in Tibet, active during the first half of the 15th century, namely, the master craftsman Sonam Gyaltzen.

The attribution to Sonam Gyaltzen is demonstrated in the evident similarities to the gilt-copper alloy figure of Avalokiteshvara Sahasrabhuja Ekadasamukha, circa 1430, identified by inscription to have been made by Sonam Gyaltzen, which was sold at Bonhams, New York, 19 March 2018, lot 3033 (fig. 1). These close similarities are manifest in the comparable facial features, the turquoise-inset jewelry, the incised decoration, and lotus lappets: Gyaltzen completes his bronze's lotus petals in the round with symmetrically curling plump inner corolla on top of swelled outer petals with pointed tips. Gyaltzen lightly engraves Amitayus' silks with auspicious symbols. He models Amitayus with slender physiognomy. The hair is distinctively arranged into a fringe of rounded curls before the crown. Gyaltzen apportions the jewelry with restraint, such that small turquoise settings brilliantly lead the eye over the body without distracting from its alluring suppleness. Lastly, in the handsome face, Gyaltzen elegantly captures the benevolent and restful essence of Amitayus.

As noted in the inscription of the Sonam Gyaltzen Avalokiteshvara, the master craftsman had the patronage of the Rinpung dynasty and more specifically the third monarch, Norbu Zangpo (1403-66) who ruled between 1435 and 1466. The dynasty's seat of power was in Shigatse, Tsang Province in Central Tibet, and its rulers mostly patronized the Sakya order. This figure was created at the culmination of the foundation or enlargement of Jamchen Chode monastery near Shigatse, circa 1430. It is therefore possible that the present figure of Amitayus was also created as part of the project for the Jamchen monastery.

While the Bonhams Avalokiteshvara remains the only known inscribed figure identified by inscription to be by Sonam Gyaltzen, it allows us to attribute other important sculptures in public and private collections to the great master. Compare with images of Guhyamanjuvajra and Vajrabhairava in the Rietberg Museum, Zurich (Uhlig, *On the Path to Enlightenment*, 1995, pp. 170-1, nos. 113 & 114), which closely match the present sculpture's lotus petals, rich gilding, and densely encrusted jewelry. Also see an image of White Tara wearing a similar peaceful expression and cloud-collar over her shoulders (HAR 21448).



Attributed to Sonam Gyaltsen: A Magnificent figure of Amitayus

by Jeff Watt, Director and Chief Curator of
Himalayan Art Resources (HAR)

Amitayus, Buddha (Tibetan: tse pag me; who is also known as The Enlightened One of Immeasurable Life, Lord of Limitless Life and Pristine Awareness, the Sambhogakaya Appearance (Enjoyment Body) of Buddha Amitabha. The term 'Buddha' has two different meanings. The first meaning is an abstract religious definition and the second is a descriptive term used in Himalayan style art. In the tradition of Mahayana Buddhism Amitabha resides in the western direction in the Pureland called Sukhavati (Land of Great Bliss). Full descriptions of his iconography and environment are found in the literature of the *Sukhavati-vyuha Sutra*.

The two names, Amitayus and Amitabha Buddha, describe the same entity, the same individual. Along with the two different names there is a difference in emphasis and a different appearance. Amitabha Buddha has the classic look of a Buddha figure wearing monastic robes, holding a begging bowl and displaying an *ushnisha* on the crown of the head. Amitabha, in the buddha manifestation, is known as the Buddha of Immeasurable Light. The Amitayus form is depicted as a peaceful male deity with long flowing hair, beautiful ornaments, heavenly garments, along with a long-life vase resting on the palms of the two hands placed in a meditation gesture. Although a Buddha, Amitayus, does not appear as a Buddha, but rather as a peaceful deity, and he represents immeasurable life, or rather the quality and promise of long life. The two names are often confused, conflated or used interchangeably. With painted examples, the two figures are both depicted in a red colour.

'Bhagavan Lord of Limitless Life and Pristine Awareness with a body red in colour, one face, two hands and with two long eyes glancing with compassion on beings, gazing on the entirety of migrators; and a smiling face, wearing the complete *sambhogakaya* vestments. Above the two hands held in meditation is a long-life vase filled with the nectar of immortality; with the hair in tufts, adorned with silks and jewels, seated in *vajra* posture, the body blazing with the shining light of the [32] marks and [80] examples'. (Sakya Tridzin Kunga Tashi, 1656-1711).

The style of the present figure can be firmly compared and attributed to the early 15th century hand of Sonam Gyaltsen. This is evident in the body proportions, ornamentation, and many minor details. An awareness of Sonam Gyaltsen's atelier and distinctive sculptural style only came to light recently, based on an inscription located on the lotus base of an Avalokiteshvara sculpture sold at Bonhams, New York, 19 March 2018, lot 3033; HAR 61516. The inscription was rich with information. Based on a triangulation of dates comprising two named donors, a well-known historical Buddhist teacher, and the artist, a date of around 1430 could be established for that sculpture.

A close comparison of the two sculptural works, the present Amitayus and the Sonam Gyaltsen Avalokiteshvara, demonstrates that both were made in the same workshop around a similar time, most likely by the hand of the artist Sonam Gyaltsen.

Since 2018, more works have now been identified as belonging to the Sonam Gyaltsen sculpture atelier. However, unlike the firm attribution of the Avalokiteshvara by the inscription and the Amitayus by close comparable style and craftsmanship - this does not mean that all of the other sculptures were created or designed by the artist Sonam Gyaltsen. The name Sonam Gyaltsen, as found on the Bonhams Avalokiteshvara inscription, provides crucial information not only placing that sculpture and similar stylistic works to a specific time, circa 1430 and later, but also geographically in Tsang province and specifically in the Shigatse/Shalu area of Central Tibet.

Some of the special characteristics of the Sonam Gyaltsen atelier style are a well-proportioned body, fluid in movement and natural in appearance. Incised floral patterns are a feature commonly found around the bottom of the lotus base. Slight incising can also be found on the small tips of the two layers of the double lotus base. His entire regalia is lavishly decorated with inset stones, with turquoise being the most abundant.

The most essential point of these sculptural discoveries is that based on an identified inscribed work, along with a date, a growing number of works can now be attributed to a prominently named artist, the only named artist identified at this time for this sculptural style.

It is therefore reasonable to assign this style more broadly to the Sonam Gyaltsen sculpture atelier. For art historians and collectors alike, this sculptural tradition is significant for producing some of the finest Tibetan sculpture created during a golden age of both art and Tibetan literary output. The style embodies the best qualities and represents a true synthesis of styles from the surrounding regions of the Himalayas, India, Kashmir, Nepal, and China, reshaped into a truly unique Tibetan aesthetic flourishing in the 15th century.

The present sculpture of Amitayus is arguably one of only a small handful of works to date that can be firmly attributed to Sonam Gyaltsen, therefore further adding to the current identifiable body of works by the master sculptor.

New York
October 2019



118 *

STATUETTE D'UMAMAHESHVARA EN ALLIAGE DE CUIVRE

NÉPAL, XVII^E SIÈCLE

Himalayan Art Resources item no. 1456

11 cm (4 1/4 in.) high

€10,000 - 15,000

A COPPER ALLOY FIGURE OF UMAMAHESHVARA
NEPAL, 16TH CENTURY

尼泊爾 十六世紀 濕婆與帕爾瓦蒂銅像

Known as the divine couple Umamaheshvara, the pairing of Shiva and his wife Parvati in Newari sculpture is a popular tradition dating back as early as the 11th century. Symbolizing sacred love, the couple share an intimate embrace as Parvati sits on the lap of the multi-armed Shiva. In turn, Shiva is supported by his bull, Nandi, whereas Parvati rests atop her lion mount. A Nepalese image of Vishnu and Lakshmi, which was sold at Christie's, New York, 22 March 2011, lot 95, shares its elongated limbs and figural modeling with the present work.



119

**RÉCIPIENT À LIBATION EN FORME DE BHAIRAVA EN TERRE
CUITE POLYCHROME**

NÉPAL, XVE SIÈCLE

Himalayan Art Resources item no. 4719

59 cm (23 1/4 in.) high

€20,000 - 30,000

A POLYCHROMED TERRACOTTA BHAIRAVA LIBATION VESSEL
NEPAL, 15TH CENTURY

尼泊爾 十五世紀 泥塑彩繪陪臚酒器

During the beloved Indraajatra and Pachali Bhairabjatra festivals that take place every September in the Kathmandu Valley, libation vessels in the form of Bhairava are often displayed in front of temples and private dwellings. Such vessels typically take the form of a Bhairava mask, made of either wood or copper alloy, and a round earthen pot positioned behind the mask. The pot is filled with beer or rice wine and a bamboo pipe protruding through Bhairava's mouth to distribute the drink, an act regarded as *prasada*, a divine gift, to devotees as a blessing from the god. Occasionally, the pot itself is shaped into the face of Bhairava and painted in various colors, which the present lot exemplifies.

Such Bhairava-shaped terracotta vessels retaining their polychrome decorations are extremely rare. The only direct comparison from the period can be found in the Los Angeles County Museum of Art (M.88.224.1). For other related wood Bhairava masks, see Bonhams, New York, 19 March 2012, lot 1094, and 13 September 2011, lot 1008. Also compare with a larger mask published in Nies, *Spirit of Compassion*, 1995, pp. 28-9.

Provenance:

Private European Collection



120

STATUETTE DE VAJRAMALA EN ALLIAGE DE CUIVRE

NÉPAL, VERS XE SIÈCLE

Himalayan Art Resources item no. 1445

11.5 cm (4 1/2 in.) high

€60,000 - 80,000

A COPPER ALLOY FIGURE OF VAJRAMALA

NEPAL, CIRCA 10TH CENTURY

尼泊爾 約十世紀 金剛鬘銅像

Vajramala is the personified form of a garland offering whose identification is discussed in reference to a Kashmiri figure with similarly outstretched hands in the Solomon Family Collection (*Collecting Paradise*, 2014, pp. 96-8, fig. 1.70). An almost identical Nepalese figure in the Musée Guimet, presently unidentified, is published in von Schroeder, *Indo-Tibetan Bronzes* 1981, p. 314, no 79B.

Stylistically, the ovoid face and triangular crowns are connected to a number of Nepalese sculptures dated between the 8th and 11th centuries. Compare the decorated lower garment and the beaded belt to that of an image of Avalokiteshvara and Manjushri in the Nyingjei Lam Collection (Weldon & Casey Singer, *The Sculptural Heritage of Tibet*, 1999, pp. 68 & 70, figs. 38 & 40). Also confirming the 9th/10th century dating of this rare figure is another 10th century standing image of Manjushri of similar rendering in the Metropolitan Museum of Art, New York (1982.220.13).

Provenance:

Private European Collection





121 * W

**STÈLE EN GRÈS BEIGE REPRÉSENTANT UN ROI PORTANT
UNE OFFRANDE**

INDE CENTRALE, KHAJURAHO, VERS XI^E SIÈCLE

68.6 cm (27 in.) high

€450,000 - 550,000

A BUFF SANDSTONE STELE OF A KING WITH AN OFFERING
CENTRAL INDIA, KHAJURAHO, CIRCA 11TH CENURY

印度中部 克久拉霍 約十一世紀 黃砂岩君王獻祭碑

Provenance:

Spink & Son Ltd., London

Sotheby's, New York, 23 March 1995, lot 17

Willard G. Clark Collection, Hanford, California

Carlton Rochell Asian Art, New York

American Private Collection, acquired in 2004

A noble male figure sits in equipoise on a cushioned lotus seat over a tall pedestal base. His face with curated curls of hair, neatly trimmed moustache, and discerning eyes bears a countenance of intent. His body, detailed with ornamental jewelry and a billowing scarf, sits in *dhyanasana* in limber stillness showing great discipline. Elbows pointed out and legs wide, his symmetry commands reverence. Yet, as he delicately holds an offering cupped between his two palms, he too makes a gesture indicative of veneration. Fashioned both with reference to the image of a god and of the devout worshipper, this well preserved and remarkably rare sculpture presents the portrait of a Chandella king in the guise of a divine ruler.

Beginning in the 9th century, the Chandellas rose to power in the region of Khajuraho in Bundelkhand shifting the suzerainty once held by their ruling neighbors, the Gurjara-Pratiharas. Like other feudatories in North India, the Chandellas capitalized on the weakening position of the Gurjara-Pratiharas, establishing their own principality in the region up until their own downfall in the 13th century. Asserting their divine origins and dynastic name after Chandra, the ancient god of the moon, the Chandellas flourished as a rich and vibrant culture whose kings actively tended to the arts, poetry, and civic projects. Their most notable contributions encompass a legacy of harmoniously integrated sculpture within their architectural designs, almost all exclusively dedicated to religious ends.

The images manifested on these Nagara-style temple facades depict lavish and exuberant activities. Carved sculptures of angular contours and hard modeling, both on the interiors and exteriors of the walls show panoramas of daily life, war, love, dancers, celestial and divine beings including the *matrikas*, or seven mothers, nagis, nymphs, animals, female attendants, courtesans, musicians, devotees, and erotic couples. These depictions overlap in dynamic and enchanting scenes all across the temple walls, revealing undercurrents of feudal beliefs in the power of magic, the gallantry of warfare, amorous coupling, and tantra (ibid, 1986, 168-169). Everything about these temples conveys embellishment and elaboration both in form and subject. All commissioned by these Chandella kings, this medieval period included “exaggerated and colorful accounts of princely patrons”, and an “egotistic display...among princes and feudatories to excel others in building ever larger and grander temples adorned with sculptural profusion.” (ibid, 1986, p. 160) These architectural feats and densely packed sculptural scenes of celestial and earthly realms set upon the walls show competing grandeur and the universal wealth and power of these kings.



Establishing their sovereignty, Chandella rulers including Yashovarman (r. 925-50) and his son Dhanga (r. 950-999), aligned themselves with the Brahmins and the Vedic order, depending on them to recognize their social status (V. Dehejia, *Indian Art*, London 1997, p. 168). They built large sandstone temples dedicated to these Hindu gods, including Dhanga's own temple, Visvanatha, completed in 999, which pays homage to Shiva. His later successor and the most prosperous of the Chandella rulers, Vidyadhara (r.1017-1029) also by inscription identifies himself as a great devotee of Shiva within the largest and grandest temples of Khajuraho, Kandariya Mahadeva. These sandstone structures of successively raised peaked roofs positioned on a large, raised plinth "which by its [Visvanatha Temple] architectural grandeur and sculptural exuberance easily impresses as a monument fit for a king" (D. Krishna, *Khajuraho*, New Delhi, 1986, p. 71).

An image amidst the walls of these temple depicts a large multi-armed Shiva seated on top of a raised block, in a similar fashion to that of the sculpture depicted here (Getty Images 546145503). Like the Chandella king, Shiva too sits with both legs crossed. Their adornments of beaded *dhoti* set around a full abdomen, triple strand necklace which falls in a u-shape over the chest, the collar of pendant beads, and hooped earrings hanging from pendulous lobes closely resemble one another. Like many of the deities at Khajuraho, including a standing Shiva at Visvanatha temple on the south wall, the Chandella king wears a diamond-like mark on his chest, an auspicious symbol deliberately identifying his divine position (ibid, 1986, p 129). Compared to the seated Shiva and to other sculptural depictions of these gods, the Chandella ruler remains modestly adorned, devoid of anklets, armbands, or crown. His simplified appearance, amidst his invocation of Shiva, and his garland offering between his hands, without any further contextual reference, appears merely dutiful and pious.

Nevertheless, he too shows an exaggerated style, which aligns with the sculptural conventions on these temples. His divinity, fashioned in the image of a god indicates a man asserting his exalted status, as his plinth, ornamentation, and frontal appearance make clear. His offering between his delicately folded fingers, the flanking seated figures with hands in *anjali mudra*, and wide elbows, testify to his piety, his devotion, and humility in the presence of the gods. He serves as an intermediary between the celestial and earthly worlds. Where this dignified king would have fit into a schematic sculptural program within these temples remains unknown, though, within this self-constructed hierarchy, this Chandella king holds an illustrious and glorified position.



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**STATUETTE D'AVALOKITESHVARA EN ALLIAGE DE CUIVRE AVEC
INCRUSTATION D'ARGENT**

CACHEMIRE, VERS XE SIÈCLE

Himalayan Art Resources item no. 1453

42 cm (16 1/2 in) high

€60,000 - 80,000

A SILVER INLAID COPPER ALLOY FIGURE OF AVALOKITESHVARA
KASHMIR, CIRCA 10TH CENTURY

克什米爾 約十世紀 銅鑲銀觀音像



Standing tall over a lotus plinth, Avalokiteshvara grips the stem of a flower blossoming over his left shoulder. An effigy of Amitabha seated within the crown's center and the antelope skin draped around his muscular torso confirm the deity's attribution as the bodhisattva of Compassion (see von Schroeder, *Buddhist Sculpture in Tibet*, Vol. I, 2001, p. 163, no. 45C).

Kashmir bronzes echo earlier styles of the Gupta period (4th-6th centuries), demonstrated by its contrapposto, pronounced lower lip, and fleshy cheeks. These images are also noted for their silver inlaid eyes, flaming aureoles, and foot placement over the pedestal's edge, as seen on a bronze sold at Bonhams, Paris, 14 June 2022, lot 29, as well as two images published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 123-4, nos. 18F & 19B. Lastly, compare the stupa dome in the crown and the flattened lotus petals of the plinth to a seated Buddha image in the Pan-Asian collection (ibid, p. 20, no. 19E).

Exhibited:

Rossi and Rossi, Fine Art Asia, Hong Kong, 3-7 October 2011

Provenance:

Private Collection, Switzerland, acquired early 1990s







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**STATUETTE DU BOUDDHA SHAKYAMUNI EN LAITON AVEC
INCRUSTATION D'ARGENT ET DE CUIVRE**

CACHEMIRE, VIII^E SIÈCLE

Himalayan Art Resources item no. 1452

12.7 cm (5 in.) high

€120,000 - 180,000

A SILVER AND COPPER INLAID BRASS FIGURE OF SHAKYAMUNI BUDDHA
KASHMIR, 8TH CENTURY

克什米爾 八世紀 錯銀錯紅銅釋迦牟尼銅像

This intimate casting of the historical Buddha depicts him with his hands in the gesture of 'Turning the Wheel of the Dharma'. This *mudra*, in addition to his rounded features and the even ripples of his robe accentuating his athletic physique, are typical of images that were produced in Kashmir around the 7th to 9th centuries. See similarly dated examples in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. I, 2001, pp. 94-5 & 107-9, nos. 15A-C & 19A-C.

Here, the craggy, mountain platform in which Shakyamuni sits upon with a lone lion resting below is a detail shared by a Vajrapani image in the Cleveland Museum of Art (1971.14) and a crowned Buddha image published in *ibid*, p. 117, nos. 23E-F. Additionally, a teaching Buddha dated to 712 and preserved in the Dangkhār monastery in Spiti shares the same unusual adornment of irregularly spaced copper inlays on the platform (see Laurant, 'lha bla ma Zhi ba 'od's Eighth Century Bronze from Gilgit', in *Revue d'Etudes Tibétaines* 26, 2013, pp. 211-2, figs. 1-4).

Also compare with an example from the Nasli and Alice Heeramanek Collection in the Los Angeles County Museum of Art (von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 117, no. 15E; M.69.13.5). The celebrated enthroned Buddha in the Norton Simon Foundation, bearing a dated inscription corresponding to 694, shares a similar inlaid cushion and treatment of the robe to the present lot (F.1972.48.2.S; *ibid*, pp. 98 & 118, no. 16A).

Provenance:

Private French Collection, acquired 1980s



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TÊTE DE BOUDDHA EN SCHISTE LAQUÉ D'OR
ANCIENNE RÉGION DU GANDHARA, III^E/IV^E SIÈCLE
21 cm (8 1/4 in.) high

€8,000 - 12,000

A GILT LACQUERED SCHIST HEAD OF BUDDHA
ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY

犍陀羅 三/四世紀 片岩漆金佛首

This rare example of stone retaining its gilt-lacquer of the Buddha's portrayal chronicles an era of wealth, syncretic styles, and Buddhist patronage. The late Kushan empire in the third century flourished with mercantile activities, visual arts, and Buddhist thought. During this period, iconic images of the Buddha proliferated in a style infused with Classical features including undulating locks of hair, almond-shaped eyes, and an aquiline nose. Merged with Buddhist Mahayana paradigms of enlightenment, the *urna* along the face and tiered bun *ushnisha* with floriform center represent these qualities portrayed by the Buddha. For another example with its gilding preserved, see a stone image sold at Christie's, New York, 23 Sep 2004, lot 29.

Provenance:

Drs. Wilfried and Valentina Stache between 1965-1975, likely while in Karachi where Dr. Wilfried Stache served as Director of Goethe Institutes (1965-1968).





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STATUETTE D'AVALOKITESHVARA EN ALLIAGE DE CUIVRE

VALLÉE DE SWAT, VIIIE/VIIIE SIÈCLE

Himalayan Art Resources item no. 1446

10.5 cm (4 1/8 in.) high

€50,000 - 70,000

A COPPER ALLOY FIGURE OF AVALOKITESHVARA

SWAT VALLEY, 7TH/8TH CENTURY

斯瓦特 七/八世紀 觀音銅像

Located in the foothills of the Hindu Kush mountains in modern-day Pakistan, the Swat Valley became a haven for monastic communities fleeing from invading Huns and their persecution of Buddhism in ancient Gandhara during the 5th century. Buddhist bronzes from Swat therefore constitute an important artistic and religious link between the former Gandharan civilization, the Gupta period of Northern India, and the rising states of Kashmir, Gilgit, and Western Tibet. Although much of the Greco-Roman realism that informed Gandharan art is lost here, the confident posture, downcast expression, and pleated lower garment recall some of Gandharan art's key idioms, as well as those from the Gupta period of North India (4th-6th centuries).

Several stylistic features of the present sculpture are consistent with other early Swat Valley images attributed to the 7th century. Two other Swat figures of similar quality depicting the same deity can be found in the Cleveland Museum of Art (1971.20), and in the Ashmolean Museum, Oxford (EA1997.250). Furthermore, Avalokiteshvara's tripartite crown and dark, lustrous patina with green and reddish hues are comparable in appearance to a bronze Maitreya from the Pan-Asian Collection, sold at Christie's, New York, 21 September 2007, lot 229.

Published:

John Siudmak, *Indian and Himalayan Sculpture and Thangkas from the Late Simon Digby Collection*, 2011, no. 24.

Provenance:

Sotheby's, London, 24 April 1990, lot 45

Simon Digby Collection

John Siudmak, London, 2011

Private European Collection



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**FRAGMENT DE BAS-RELIEF EN SCHISTE GRIS
REPRÉSENTANT SIDDHARTHA ET YASODHARA**

ANCIENNE RÉGION DU GANDHARA, VERS III^E SIÈCLE
26 x 63 cm (10 1/2 x 24 3/4 in.)

€20,000 - 30,000

A GREY SCHIST RELIEF PANEL OF SIDDHARTHA AND YASODHARA
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY

犍陀羅 約三世紀 灰片岩悉達多與耶輸陀羅石碑

Depicted within the central arch of this panel is prince Siddhartha, holding what appears to be a lotus to his chest. He is seated next to his wife, Yasodhara, who wears similar royal attire to her husband. To the right side of the panel is a pair of musicians while a female performer at the panel's left dances passionately to the music. Two attendant figures standing on balconies flank the royal couple, with the figure on the left awe-struck at the performance while the figure on the right adorns the hall with wreaths of flowers.

The depiction of the Siddhartha living in comfort and luxury is a popular trope in both canonical texts and Gandharan art, foreshadowing the moment before his renunciation and journey of enlightenment to become the Buddha Shakyamuni. See other panels with similar scenes in Lyons and Ingholt, *Gandharan Art in Pakistan* 1957, nos. 38 & 39A-B.

Provenance:

Purchased 1968 in Peshawar, Pakistan
European Private Collection



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**FRAGMENT DE BAS-RELIEF EN SCHISTE GRIS
REPRÉSENTANT UN AMORINO AUX FEUILLES D'ACANTHE**
ANCIENNE RÉGION DU GANDHARA, VERS III^E SIÈCLE
19 x 41 cm (7 1/2 x 16 in.)

€15,000 - 20,000

A GREY SCHIST RELIEF PANEL OF AN AMORINO WITH ACANTHUS
LEAVES
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY

犍陀羅 約三世紀 灰片岩飾莨苳葉紋童子石碑

Illustrated at the center of this panel is the naked figure of an amorino, who sits with his legs crossed atop a bell-shaped lotus base. Here, he is surrounded by curling acanthus leaves in high relief, together with the scrolling branches and heart-shaped leaves of the sacred Bodhi tree (Lyons and Ingholt, *Gandharan Art in Pakistan*, 1957, p. 172, no. 463). These motifs were transmitted into Gandhara by artists hailing from the easternmost centers of the Roman empire, who crafted portable, luxury goods for the storing and drinking of wine. A Gandharan example bearing a similar subject can be found in the British Museum (1951,0508.1). Also see *ibid.*, p. 56, no. 28.

Provenance:

Thomas Knorr and Undine Berczuk Collection, acquired 1968



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DEUX TÊTES DE BOUDDHA EN STUC

ANCIENNE RÉGION DU GANDHARA, IVE/VE SIÈCLE

Larger: 21 cm (8 1/4 in.) high ;

Smaller: 15 cm (5 7/8 in.) high

€4,000 - 6,000

TWO STUCCO HEADS OF BUDDHA

ANCIENT REGION OF GANDHARA, 4TH/5TH CENTURY

犍陀羅 四/五世紀 泥塑佛首兩件

These two stucco heads both depict the historical Buddha Shakyamuni. The larger of the two heads features hair defined by rows of shallow depressions, while the smaller is portrayed with rippling locks. Compare the treatment of the hair with examples in the British Museum. See Zwalf, *Gandharan Sculpture*, 1996, pp. 297-307, nos. 546, 553 & 563-66, and Lyons and Ingholt, *Gandharan Art in Pakistan*, 1957, P. 188, nos. 526-8.

Provenance:

Drs. Wilfried and Valentina Stache between 1965-1975, likely while in Karachi where Dr. Wilfried Stache served as Director of Goethe Institutes (1965-1968).







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**STATUE D'UN BODHISATTVA EN SCHISTE GRIS
ANCIENNE RÉGION DU GANDHARA, VERS IIIÈ SIÈCLE**

99 cm (39 in.) high

€100,000 - 150,000

A GREY SCHIST FIGURE OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY

犍陀羅 約三世紀 片岩菩薩像

This handsomely carved statue depicts the bodhisattva Avalokiteshvara, who is identifiable by the seated image of the Buddha Amitabha, Avalokiteshvara's spiritual heir, in his turban headdress. As the pure and perfect Bodhisattva of Infinite Compassion in Mahayana Buddhism, Avalokiteshvara willingly prolongs his own enlightenment to guide all sentient beings to be reborn in Amitabha's Western Paradise of Sukhavati. The early worship of Amitabha and by extension, Avalokiteshvara, is attested in the *Sukhavativyuhasutra*, a mid-2nd century Buddhist text that was translated and introduced into China by monks from the Kushan empire. This text, in addition to the following sculpture, was crucial for the dissemination of early Buddhist art into East Asia.

The naturalistic folds of the robe, the muscular definition of the upper torso, and the nuanced bend of the right knee in *contrapposto* reflect Gandhara's ancient, urbanized culture, which merged Indic fashions with Iranian and Greco-Roman modeling. This confluence of artistic traditions was the result of Gandhara's geographic position along the maritime and overland silk routes around the 1st century BCE. Due to this influx of wealth and commerce, Gandhara's urban centers served as the crossroads connecting China, Central Asia, the Indian peninsula, and the Mediterranean, initiating the exchange of visual idioms over these transverses. For instance, the fan-shaped headdress surmounting Avalokiteshvara's head is a stylistic feature which later gave rise to the type of images originating from the Swat Valley. For an example of this detail from Swat, see a 7th century image sold at Bonhams, 7 October 2019, lot 801. Also compare with another Avalokiteshvara image from Gandhara, published in Lyons and Ingholt, *Gandharan Art in Pakistan*, 1957, p. 142, no. 326, and a bodhisattva with a similarly elongated, muscular torso in the Metropolitan Museum of Art, New York (1991.75).

Provenance:

Private European Collection

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**TÊTE DE BOUDDHA COURONNÉ EN ALLIAGE DE CUIVRE
THAÏLANDE, ÉPOQUE AYUTTHAYA**

40 cm (15 3/4 in.) high

€30,000 - 40,000

A COPPER ALLOY HEAD OF CROWNED BUDDHA
THAILAND, AYUTTHAYA PERIOD, 15TH/16TH CENTURY

泰國 大城時期 十五/十六世紀 銅寶冠佛首

This elegant head of a crowned Buddha is a fine example of the Phra Chao Song Khruang image: "A Lord Wearing Ornaments". Articulated with a handsome face, the crowned Buddha possesses a quiet, dignified expression. The small mouth, angular nose, lotus-petal eyes, and curved brow are typical elements of this Ayutthaya-period image. A closely related example in the Dallas Museum of Art is published in Bromberg, *The Arts of India, Southeast Asia, and the Himalayas*, 2013, p. 243, no. 141.

The present lot also compares favorably to a later example in the National Museum, Bangkok, published in *National Museum Volunteers Group, Treasures from the National Museum*, 2010, p. 47, no. 73. Also compare with similar crowned Buddha heads offered at Bonhams, New York, 17 September 2014, lot 177; Sotheby's, New York, 28 October 1991, lot 121; 16-17 March 1988, lot 137; and Sotheby's, London, 13 June 1988, lot 190.



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**BASE ET SUPPORT DE BASE DE HUQQA EN BIDRI AVEC
INCRUSTATION D'ARGENT**

INDE, DECCAN, XVIII^E SIÈCLE

Huqqa: 19 cm (7 1/2 in.) high ; Ring: 15.2 cm (6 in.) diam.

€6,000 - 8,000

A SILVER-INLAID BIDRI HUQQA BASE AND RING
INDIA, DECCAN, 18TH CENTURY

印度 德干 十八世紀 錯銀水煙壺底座及底座環

This huqqa base and its foot-ring originally fit into a long stem supporting a brazier and pipe through which smoke was inhaled. Both feature patterns echoing Persian influence popularized in the Deccan region of India, characterized by silver inlay over a blackened surface. The globular base along the body depicts alternating vertical foliate and floral ribs separated by thin chevron designs. An everted neck supports a flattened flange over which sits a band of *mihrab*, referring to the walled niches inside a mosque. The elaborated surfaces that change along with the transitions of the shape of the vessel indicate the high level of detailing of this craft.

For a related example, see Zebrowski, *Gold, Silver and Bronze from Mughal India*, 1981, p. 184, fig. 201 and Stronge, *Bidri Ware Inlaid Metalwork From India*, 1985, pp. 46-7, fig. 9.



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VIRA, RAGHU, AND CHANDRA, LOKESH. A NEW TIBETO-MONGOL PANTHEON. NEW DELHI: INTERNATIONAL ACADEMY OF INDIAN CULTURE, 1961-1972.

Volume 21, Parts 1-20.

Folio: 27.9 x 23.5 cm (11 x 9 1/4 in.)

€1,500 - 2,000

《A NEW TIBETO-MONGOL PANTHEON》全套二十冊

RAGHU VIRA及LOKESH CHANDRA編，INTERNATIONAL ACADEMY OF INDIAN CULTURE出版，1961-1972年

This set consisting of 20 parts is published as Volume 21 (out of 109) of "Sata-Pitaka series" (Indo-Asian literatures). This volume depicts the cycle of Vajrāvahī. Each part contains loose plates inside a folded case. Parts 1-7: no. 1-510 plates of the Mongolian Kanjur; Parts 8-9: no. 1-74 plates of Rin-lhan of the 4th Panchen Lama; Parts 10-11: no. 1-327 plates of Chinese woodcuts of arhats; Part 12: no. 1-34 folded illustrations of mandala; Parts 13-15: no. 1-132 folded illustrations of mandala; Parts 16-20: no. 1-300 plates. Plates in mint condition.

Provenance:

Private European Collection



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**A GILT COPPER ALLOY
FIGURE OF VIRUPA
TIBET, 15TH/16TH CENTURY**

13.6 cm (5 3/8 in.) high
西藏 十五/十六世紀 銅鎏金毘魯巴像
€150,000 - 250,000 *

Bonhams

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A GILT COPPER ALLOY FIGURE OF MANJUSHRI MING DYNASTY YONGLE MARK AND PERIOD (1402-24)

17.6 cm (6 5/8 in.) high
明 永樂（1402-24年）銅鑲金文殊菩薩像
「大明永樂年施」款
HK\$7,000,000 - 9,000,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

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Pour la plupart des *Lots*, vous pouvez demander à *Bonhams* un *Rapport sur l'état* physique général du *Lot*. Si vous lui faites cette demande, *Bonhams* vous fournira ce rapport gratuitement, pour le compte du *Vendeur*. Étant donné qu'il s'agit d'un service supplémentaire et gratuit, *Bonhams* ne conclut pas un contrat avec vous au titre du *Rapport sur l'État*. En conséquence, *Bonhams* n'assume aucune responsabilité à votre égard à ce titre. Chaque *Rapport sur l'État* exprime l'opinion raisonnable de *Bonhams* quant à l'état général du *Lot* concerné et *Bonhams* ne déclare ni ne garantit qu'un *Rapport sur l'État* inclut tous les aspects de l'état interne ou externe du *Lot*. Le *Vendeur* ne vous doit ni n'accepte de vous devoir, en tant qu'*Enchérisseur* ou *Acheteur*, aucune obligation concernant ce rapport gratuit à propos d'un *Lot*, qui vous est fourni afin que vous puissiez l'examiner ou le faire examiner par un expert mandaté par vous.

Responsabilité du Vendeur envers vous

Le *Vendeur* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune *Garantie*, aucune obligation ni aucune responsabilité contractuelle ou quasi-délictuelle (exceptée envers l'*Acheteur* final, ainsi qu'il est dit ci-dessus) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par lui ou pour son compte, qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Exception faite de ce qui est stipulé ci-dessus, aucune assertion ou déclaration faite par le *Vendeur* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans le *Contrat de Vente* entre le *Vendeur* et l'*Acheteur*.

Responsabilité de Bonhams envers vous

Vous avez la possibilité d'examiner le *Lot* si vous le souhaitez et le *Contrat de Vente* d'un *Lot* est conclu avec le *Vendeur* et non avec *Bonhams*. *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur* (à moins que *Bonhams* ne vende le *Lot* en tant que mandant). *Bonhams* n'assume envers vous aucune obligation d'examiner, d'enquêter ou de procéder à des tests sur chaque *Lot*, approfondis ou autres, afin d'établir l'exactitude ou de vérifier autrement toutes *Descriptions* ou opinions données par *Bonhams*, ou par toute personne pour le compte de *Bonhams*, que ce soit dans le *Catalogue* ou ailleurs. Vous ne devez pas supposer que ces examens, ces enquêtes ou ces tests ont été réalisés. *Bonhams* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune obligation ni aucune responsabilité (contractuelle ou quasi-délictuelle) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par *Bonhams* ou pour le compte de *Bonhams* qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Aucune assertion ou déclaration faite par *Bonhams* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans notre *Contrat avec l'Acheteur*.

Modifications

Les *Descriptions* et les *Estimations* peuvent être modifiées à la discrétion de *Bonhams* de temps en temps par le biais d'une annonce verbale ou d'un avis écrit avant ou pendant une *Vente*. LE LOT EST DISPONIBLE POUR EXAMEN ET VOUS DEVEZ VOUS FORMER VOTRE PROPRE OPINION SUR CELUI-CI. IL VOUS EST FORTEMENT CONSEILLÉ D'EXAMINER TOUT LOT OU DE LE FAIRE EXAMINER POUR VOTRE COMPTE AVANT LA VENTE.

4. CONDUITE DE LA VENTE

Nos *Ventes* sont des ventes aux enchères publiques, auxquelles des personnes peuvent assister et vous devriez saisir l'opportunité de ce faire. Nous nous réservons le droit, à notre seule discrétion, de refuser l'accès à nos locaux ou à toute *Vente* et de faire sortir toute personne de nos locaux et salles des ventes, sans devoir en indiquer la raison. Nous pouvons à notre seule et entière discrétion décider de procéder à la *Vente*, d'inclure un *Lot* dans la *Vente*, ainsi que de la manière dont la *Vente* se déroulera, et nous pouvons offrir les *Lots* à la *Vente* dans tout ordre que nous choisissons, nonobstant les numéros attribués aux *Lots* dans le *Catalogue*. Vous devrez donc vérifier la date et l'heure de commencement de la *Vente*, et vérifier si des *Lots* ont été retirés de la *Vente* ou ajoutés tardivement à celle-ci. En effet, ces retraits ou ajouts tardifs peuvent modifier l'heure à laquelle un *Lot* qui vous intéresse est mis en *Vente*. Nous pouvons, à notre seule et entière discrétion, refuser toute enchère, augmenter tout pas d'enchère comme nous le jugerons

approprié, diviser tout *Lot*, regrouper deux *Lots*, retirer tout *Lot* d'une *Vente* et, avant que la *Vente* ait pris fin, remettre tout *Lot* aux enchères. Les *Ventes* aux enchères peuvent excéder 100 *Lots* par heure et les pas d'enchère sont généralement d'environ 10% ; toutefois, ces chiffres varient d'une *Vente* à l'autre et d'un *Commissaire-priseur* à l'autre.

Contactez le département organisant la *Vente* pour avoir un avis sur ce point. Si un *Prix de Réserve* a été fixé pour un *Lot*, le *Commissaire-priseur* peut, en son absolue discrétion, passer des enchères (à concurrence d'un montant qui ne sera ni égal ni supérieur à ce *Prix de Réserve*) pour le compte du *Vendeur*. Nous ne sommes pas responsables envers vous de la présence ou de l'absence d'un *Prix de Réserve* au titre de tout *Lot*. Si un *Prix de Réserve* a été fixé, il ne devra pas être supérieur à la plus basse *Estimation* faite dans le *Catalogue*, en supposant que la devise du *Prix de Réserve* n'ait pas fluctué de manière défavorable par rapport à la devise de l'*Estimation*. L'*Acheteur* sera l'*Enchérisseur* qui fait la plus haute enchère acceptable par le *Commissaire-priseur* pour un *Lot* (sous réserve de tout *Prix de Réserve* applicable), et auquel le *Lot* est adjugé par le *Commissaire-priseur* à la tombée du marteau du *Commissaire-priseur*. Tout différend relatif à la plus haute enchère acceptable sera tranché par le *Commissaire-priseur* en son absolue discrétion. Toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Un convertisseur électronique de devises peut être utilisé lors de la *Vente*. Cet outil est fourni uniquement pour votre commodité et constitue une évaluation approximative de la contre-valeur d'une enchère donnée dans certaines devises. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire en raison de l'utilisation du convertisseur de devises. Nous pouvons utiliser des caméras vidéo pour enregistrer la *Vente* et pouvons enregistrer des appels téléphoniques pour des raisons de sécurité, et afin d'aider à résoudre des différends pouvant s'élever au titre d'enchères passées lors de la *Vente*. À titre d'exemple, lors des *Ventes* de bijoux, nous pouvons utiliser des écrans sur lesquels des images des *Lots* seront projetées. Ce service est fourni pour permettre une meilleure vue des *Lots* lors de la *Vente*. L'image projetée sur l'écran doit être considérée comme une simple indication du *Lot* concerné. Il convient de noter que toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire dans l'utilisation de l'écran.

5. ENCHÈRES

Vous devez compléter et nous remettre l'un de nos *Formulaires d'Enchères*, c'est-à-dire notre *Formulaire d'Enregistrement d'Enchérisseur*, notre *Formulaire d'Enchères en Absence (Ordre d'Achat)* ou notre *Formulaire d'Enchères par Téléphone* afin de pouvoir enchérir lors de nos *Ventes*.

Si vous êtes un nouveau client chez *Bonhams* ou si vous n'avez pas récemment mis à jour vos données d'enregistrement, vous devez vous préenregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devrez fournir un justificatif d'identité et de domicile délivré par le gouvernement. Si vous êtes une société, il faut fournir votre certificat d'immatriculation (Extrait Kbis) ou un document équivalent, avec votre dénomination et l'adresse de votre siège social, une preuve de votre adresse actuelle délivrée par le gouvernement, une preuve documentaire de vos propriétaires effectifs et de vos administrateurs et une preuve de l'autorisation d'effectuer des transactions.

Nous pouvons également vous demander une référence financière et/ou une caution avant de vous autoriser à enchérir. Nous nous réservons le droit, à notre discrétion, de demander des informations supplémentaires afin de compléter notre identification de client, de refuser d'enregistrer une personne comme *Enchérisseur*, et de rejeter ses enchères si elles ont déjà été enregistrées. Nous nous réservons également le droit de différer la finalisation de la *Vente* d'un *Lot*, à notre discrétion, le temps de terminer nos enquêtes relatives à l'enregistrement et à l'identification, et d'annuler la *Vente* de tout *Lot*, si vous violez vos garanties en tant qu'*Acheteur*, ou si nous considérons que cette *Vente* serait illégale ou ferait autrement jouer la responsabilité du *Vendeur* ou de *Bonhams*, ou nuirait à la réputation de *Bonhams*.

Enchérir en personne

À condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devrez vous rendre à notre bureau d'enregistrement des *Enchérisseurs* dans le lieu de la *Vente* et remplir un Formulaire d'Enregistrement et d'Enchères le jour de la *Vente* (ou, si possible, avant). Le système de numérotation des enchères est parfois visé sous le terme d'« enchères par paddle » (ou « enchères par panneau numéroté »). Il vous sera remis une grande carte (un « paddle » ou panneau numéroté) portant un numéro imprimé, pour les besoins de la *Vente*. Si vous êtes l'*Enchérisseur* gagnant, vous devrez faire en sorte que votre numéro puisse être vu clairement par le *Commissaire-priseur* et que votre numéro soit identifié comme celui de l'*Acheteur*. Vous ne devez laisser personne d'autre utiliser votre paddle, étant donné que tous les *Lots* seront facturés au nom et à l'adresse indiqués sur votre Formulaire d'Enregistrement d'*Enchérisseur*. Une fois émise, une facture ne sera pas modifiée. En cas de doute à propos du *Prix d'Adjudication* d'un *Lot* particulier, ou sur la question de savoir si vous êtes l'*Enchérisseur* gagnant d'un *Lot* particulier, informez-en le *Commissaire-priseur* avant que le prochain *Lot* ne soit offert à la *Vente*. À la fin de la *Vente*, ou lorsque vous aurez fini d'enchérir, merci de restituer votre paddle au bureau d'enregistrement des *Enchérisseurs*.

Enchérir par téléphone

Si vous souhaitez enchérir par téléphone lors de la *Vente*, et à condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, complétez un Formulaire d'Enregistrement et d'Enchères, disponible dans nos bureaux ou dans le *Catalogue*. Retournez-le au service responsable de la *Vente* 24 heures au moins avant la *Vente*. Il vous incombe de vérifier auprès de notre Service d'Enchères que votre enchère a bien été reçue. Les conversations téléphoniques seront enregistrées. La possibilité d'enchérir par téléphone est un service discrétionnaire offert à titre gratuit et peut ne pas être disponible pour tous les *Lots*. Nous ne serons pas tenus d'enchérir pour votre compte si vous n'êtes pas disponible au moment de la *Vente* ou si la liaison téléphonique est interrompue pendant les enchères. Contactez-nous pour plus de détails.

Enchérir par courrier postal ou par fax

Les *Formulaires d'Enchères en Absence (Ordre d'Achat)* figurent en annexe au *Catalogue* et doivent être complétés et envoyés au service responsable de la *Vente*, dès que vous vous serez préenregistré pour enchérir ou aurez récemment mis à jour vos données d'enregistrement existantes. Il est de votre intérêt de nous retourner votre formulaire dès que possible, étant donné que si deux *Enchérisseurs* ou davantage soumettent des enchères identiques pour un *Lot*, la préférence sera donnée à l'enchère reçue la première. En toute hypothèse, toutes les enchères doivent être reçues 24 heures au moins avant le début de la *Vente*. Vérifiez soigneusement votre *Formulaire d'Enchères en Absence (Ordre d'Achat)* avant de nous le retourner, intégralement complété et signé par vous. Il vous incombe de vérifier avec notre Service Enchères que votre enchère a bien été reçue. Ce service est fourni à titre complémentaire et est confidentiel. Ces enchères sont faites à vos propres risques et nous n'assumons aucune responsabilité si nous ne recevons pas et/ou ne passons pas l'une quelconque de ces enchères. Toutes les enchères passées pour votre compte le seront au plus bas niveau possible sous réserve des *Prix de Réserve* et d'autres enchères passées pour le *Lot*. S'il y a lieu, vos enchères seront arrondies à la baisse au montant le plus proche correspondant aux paliers d'enchères du *Commissaire-priseur*. Les Nouveaux *Enchérisseurs* doivent également fournir la preuve de leur identité et de leur adresse pour pouvoir enchérir. À défaut, votre enchère ne sera pas placée.

Enchérir par Internet

Afin de participer en ligne à l'une de nos ventes – il est un minimum requis d'avoir au moins 18 ans à l'inscription. Toutes inscriptions pourront se faire soit via l'application Bonhams ou via notre site internet www.bonhams.com. Une fois inscrits, vous vous devrez de garder tous détails relatifs à votre compte strictement confidentiels et de ne permettre à aucun tiers d'accéder à celui-ci en votre nom ou autrement. Vous serez responsable de toutes offres faites via votre compte. Veuillez noter que le paiement se devra lui aussi être effectué via un compte bancaire au nom de l'acheteur inscrit dans nos registres.

Particuliers : Veuillez entrer votre nom complet, votre adresse e-mail, votre adresse de résidence, votre date de naissance, votre nationalité ainsi que les informations relatives à une carte de crédit valide à votre nom qui sera vérifiée via Stripe afin d'être autorisés à enchérir auprès de Bonhams. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et vous devrez contacter le service clientèle afin d'obtenir de l'aide. Nous pouvons en outre vous demander une référence financière et/ou un acompte avant de vous laisser enchérir. Si vous enchérissez en tant qu'agent pour le compte d'une autre partie, vous acceptez : (i) de divulguer ce fait au service client ; (ii) de fournir les informations dont nous avons besoin pour nous permettre d'effectuer nos vérifications d'identification et de lutte contre le blanchiment d'argent sur ce tiers ; et (iii) si votre enchère est retenue, vous êtes conjointement et solidairement responsable avec cette autre partie des montants totaux dus pour l'enchère retenue. Lorsque vous êtes l'adjudicataire d'un lot dont le prix d'adjudication est égal ou supérieur à 5 000 £/10 000 USD/50 000 HKD/10 000 USD selon la juridiction et la devise de la vente, et si vous n'avez pas fourni ces documents auparavant, vous devrez télécharger ou fournir aux services à la clientèle votre pièce d'identité avec photo émise par le gouvernement et (si elle n'est pas sur la pièce d'identité) une preuve de votre adresse avant que le lot puisse vous être remis. Nous nous réservons le droit de demander des pièces d'identité à tout enchérisseur ou acheteur retenu, quels que soient ces seuils, et de refuser de libérer tout lot acheté jusqu'à ce que ces pièces soient fournies.

Entreprises : Veuillez sélectionner l'option de création d'un compte professionnel, puis fournir votre nom complet, votre adresse e-mail, votre adresse résidentielle, votre date de naissance et le nom complet de l'entreprise. Vous devez fournir une carte de crédit pour vérification à votre nom ou au nom de l'entreprise, mais le paiement doit être effectué à partir d'un compte au nom de l'entreprise. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et veuillez contacter le service clientèle pour obtenir de l'aide. Nous pouvons en outre exiger une référence bancaire ou un dépôt avant de vous laisser enchérir. Pour toutes les offres retenues, nous exigeons le certificat de constitution de la société ou un document équivalent confirmant le nom et l'adresse enregistrée de la société, une preuve documentaire de chaque propriétaire effectif détenant 25 % ou plus de la société, et une preuve de votre autorité à effectuer des transactions avant que le lot puisse être libéré pour vous.

Nous nous réservons le droit de demander à tout enchérisseur toute information complémentaire dont nous pourrions avoir besoin afin d'effectuer notre vérification d'identité et de lutter contre le

blanchiment d'argent et le financement du terrorisme. Nous pouvons, à notre discrétion, reporter ou bien annuler votre inscription, ne pas vous permettre d'enchérir, reporter et/ou annuler la réalisation de tout achat que vous pourriez effectuer.

Enchérir par l'intermédiaire d'un mandataire

Les enchères seront traitées comme étant placées exclusivement pour le compte de la personne nommément désignée dans le *Formulaire d'Enchères*, sauf accord contraire écrit de notre part avant la *Vente*. Si vous souhaitez enchérir pour le compte d'une autre personne (votre mandant), vous devez fournir les informations de préinscription énoncées ci-dessus pour vous et pour votre mandant. Nous aurons besoin d'une confirmation écrite du mandant qui atteste de votre droit d'enchérir. **Votre attention est en particulier attirée sur vos obligations de diligence concernant votre mandant et la source de ses fonds, et sur les garanties que vous fournissez si vous êtes l'Acheteur, qui sont stipulées au paragraphe 3 du Contrat avec l'acheteur, joint en Annexe 2 au Catalogue.**

Néanmoins, comme l'explique le *Formulaire d'Enchères*, si une personne fait une enchère en tant qu'agent pour le compte d'une autre (son mandant, et ce qu'elle ait ou non divulgué ce fait), elle sera conjointement et solidairement responsable avec son mandant envers le *Vendeur* et *Bonhams* en vertu de tout contrat résultant d'une enchère gagnante.

Faites-nous savoir si vous avez l'intention de nommer un tiers afin d'enchérir pour votre compte lors de la *Vente*, à moins que nous ne soyons chargés d'enchérir en vertu d'un *Formulaire d'Enchères* par Téléphone ou en Absence (Ordre d'Achat), complété par vous. Si nous n'approuvons pas par écrit les dispositions que vous avez prises pour enchérir par l'intermédiaire d'un mandataire avant la *Vente*, nous serons en droit de présumer que la personne enchérisant lors de la *Vente* enchérirait pour son propre compte. En conséquence, la personne enchérisant lors de la *Vente* sera l'*Acheteur* et sera tenue de payer le *Prix d'Adjudication* et la *Commission d'Achat* ainsi que les frais associés. Si nous approuvons l'identité de votre client à l'avance, nous serons en mesure d'adresser la facture à votre mandant plutôt qu'à vous-mêmes. Nous exigerons la preuve de l'identité et de l'adresse du client du mandataire préalablement à toutes enchères passées par le mandataire pour son compte. Reportez-vous à nos *Conditions Générales* et contactez notre Département Service Clients pour plus de détails.

Bonhams procède à des vérifications sur les informations fournies par les clients ("Customer Due Diligence (CDD)" sur ses *Vendeurs* et *Acheteurs*, comme l'exigent la réglementation sur le blanchiment de capitaux, le financement du terrorisme et le transfert de fonds (informations sur le payeur) (les Réglementations"). Selon son interprétation des Réglementations et des Lignes directrices à l'intention de l'industrie, approuvées par le Trésor, Bonhams considère que la procédure de CDD prescrite par les Réglementations n'a pas à être accomplie par les *Acheteurs* sur les *Vendeurs* lors des enchères de Bonhams ou vice versa.

6. CONTRATS ENTRE L'ACHETEUR ET LE VENDEUR ET ENTRE L'ACHETEUR ET BONHAMS

Lorsque le *Lot* sera adjugé à l'*Acheteur*, un *Contrat de vente du Lot* sera conclu entre le *Vendeur* et l'*Acheteur* selon les termes du *Contrat de vente* figurant à l'Annexe 1 au *Catalogue*. Vous devrez alors payer le *Prix d'achat*, qui se compose du *Prix d'adjudication*, de la *Commission d'achat* plus toute TVA applicable. Simultanément, un contrat séparé est également conclu entre nous, en tant que *Maison de vente aux enchères*, et l'*Acheteur*. Il s'agit de notre *Contrat avec l'Acheteur*, dont les termes figurent en Annexe 2 au *Catalogue*.

Veuillez lire attentivement le *Contrat de Vente* et le *Contrat avec l'Acheteur* qui figurent dans le *Catalogue*, que vous devrez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrions modifier les termes de l'un et/ou l'autre de ces contrats avant qu'ils ne soient conclus, en insérant ces modifications dans le *Catalogue*, et/ou en plaçant un encart dans le *Catalogue* et/ou en affichant des avis dans le lieu de *Vente*, et/ou en faisant des annonces verbales avant et pendant la *Vente*. Il vous incombe de vous assurer que vous connaissez la version à jour du *Contrat avec l'Acheteur* relatif à cette *Vente*.

7. COMMISSION D'ACHAT ET AUTRES FRAIS À PAYER PAR L'ACHETEUR

En vertu du *Contrat avec l'Acheteur*, ce dernier nous paie une commission (la *Commission d'achat*) conformément aux termes dudit contrat et aux taux indiqués ci-dessous, calculés par référence au *Prix d'adjudication* et payables en sus de celui-ci.

Pour cette *Vente*, les *Acheteurs* paieront les taux de *Commission d'achat* suivants pour chaque *Lot* acheté :

28 % du *Prix d'adjudication* sur les premiers € 40 000 ; plus
27 % du *Prix d'adjudication* à partir de € 40 001 et jusqu'à
€ 800 000 ; plus
21 % du *Prix d'adjudication* à partir de € 800 001 et jusqu'à
€ 4 500 000 ; plus
14,5 % du *Prix d'adjudication* pour les montants supérieurs à
€ 4 500 000

Des frais d'entreposage et de manutention peuvent également être à la charge de l'*Acheteur*, comme indiqué sur la page « Informations sur la *Vente* » au début du *Catalogue*.

La *Commission d'achat* et tous les autres frais dus par l'*Acheteur* sont soumis à la TVA au taux en vigueur, qui est actuellement de 20 %.

La TVA peut également être due sur le *Prix d'Adjudication du Lot*, lorsqu'elle est indiquée par un symbole à côté du numéro du *Lot*. Voir le paragraphe 8 ci-dessous pour plus de détails.

Droit de suite

Sur certains *Lots*, portant la mention « AR » dans le *Catalogue* et qui sont vendus à un *Prix d'adjudication* d'au moins 1 000 € (converti dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*), l'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos *Frais* relatifs au paiement des droits d'auteur en vertu des Réglementations le droit de suite des artistes. La *Commission supplémentaire* correspond à un pourcentage du *Prix d'adjudication* calculé conformément au tableau ci-dessous, et ne devra pas dépasser 12 500 € (convertis dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*).

<i>Prix d'adjudication</i>	Pourcentage
De 0 à € 50 000	4 %
De € 50 000,01 à € 200 000	3 %
De € 200 000,01 à € 350 000	1 %
De € 350 000,01 à € 500 000	0,5 %
Au-delà de € 500 000	0,25 %

8. TVA

Le taux de TVA en vigueur au moment de la mise sous presse est de 20 %, mais il est susceptible d'être modifié par le gouvernement et le taux à payer sera celui en vigueur à la date de la *Vente*. Les symboles suivants, figurant à côté du numéro de *Lot*, indiquent que la TVA est due sur le *Prix d'adjudication* et la *Commission d'achat* :

- † TVA au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- Ω TVA sur les articles importés au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- * TVA sur les articles importés à un taux préférentiel de 5.5 % sur le *Prix d'adjudication* et au taux en vigueur sur la *Commission d'achat*
- G Les lingots d'or sont exonérés de la TVA sur le *Prix d'adjudication* et soumis à la TVA au taux en vigueur sur la *Commission d'achat*
- Zéro TVA, aucune TVA ne sera ajoutée au *Prix d'adjudication* ou à la *Commission d'achat*

Dans tous les autres cas, aucune TVA ne sera appliquée sur le *Prix d'adjudication*, mais la TVA au taux en vigueur sera ajoutée à la *Commission d'achat* qui sera facturée sur une base TVA incluse.

9. PAIEMENT

Il est de la plus haute importance de vous assurer que vous avez des fonds facilement disponibles pour payer le *Prix d'achat* et la *Commission d'achat* (plus la TVA et tous les autres *Frais* et dépenses qui nous sont dus) dans leur intégralité avant d'enchérir pour un *Lot*. Si vous êtes l'*Enchérisseur* gagnant, vous devez effectuer le paiement au plus tard à 16h30 le deuxième jour ouvrable suivant la *Vente*, de telle sorte que toutes les sommes soient compensées au plus tard le huitième jour ouvrable suivant la *Vente*. Les paiements effectués par une personne autre que l'*Acheteur* enregistré ne seront pas acceptés. *Bonhams* se réserve le droit de modifier les conditions de paiement à tout moment.

Le **virement bancaire** est le mode de paiement préféré de Bonhams. Vous pouvez transférer des fonds par voie électronique sur notre *Compte*. Dans ce cas, veuillez indiquer sur votre ordre de virement votre numéro de paddle et le numéro de la facture comme référence. Les coordonnées de notre *Compte* sont les suivantes :

Banque : HSBC
Adresse : BBC PARIS HAUSSMANN
26 Boulevard Malesherbes
75008 Paris
Intitulé du compte : Bonhams France SAS
Numéro du compte : 09170002091
Code guichet : 00917
Numéro IBAN : FR76 3005 6009 1709 1700 0209 192

En cas de paiement par virement bancaire, le montant reçu après déduction des frais bancaires éventuels et/ou de conversion de la monnaie de paiement en livres sterling ne doit pas être inférieur au montant en livres sterling à payer, tel qu'indiqué sur la facture.

Le paiement peut également être effectué par l'une des méthodes suivantes :

Chèque personnel tiré sur une succursale française d'une banque ou d'une société de crédit immobilier : tous les chèques doivent être encaissés avant que vous puissiez retirer vos achats et doivent être libellés à l'ordre de Bonhams France SAS.

Espèces : vous pouvez payer des *Lots* achetés par vous lors de la vente avec des billets ou des pièces de monnaie libellés dans la devise dans laquelle la *Vente* est conduite (mais non dans une autre devise) sous réserve que le montant total payable par vous au titre de tous les *Lots* achetés par vous lors de la *Vente* n'exécède pas 1000 € ou la contre-valeur de cette somme dans la devise dans laquelle la *Vente* est conduite, au où le paiement est effectué. Le paiement en en espèces à

hauteur de 1,000 € sera accepté pour une facture qui n'excèdera pas ce montant. (art L112-6)

Cartes de débit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de débit émises par Visa et MasterCard uniquement). Il n'y a pas de plafond limitant la valeur du paiement s'il est effectué en personne en utilisant la vérification par carte à puce.

Le paiement **par téléphone** peut également être accepté pour un montant limité à 5 000 €, sous réserve des procédures de vérification appropriées, bien que cette facilité ne soit pas disponible pour les acheteurs qui achètent pour la première fois. Si le montant payable par vous pour des *Lots* excède cette somme, le solde devra être payé par un autre moyen.

Cartes de crédit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de crédit émises par Visa et MasterCard uniquement). La valeur du paiement est limitée à 5 000 € si le paiement est effectué en personne au moyen d'une vérification par carte à puce.

Il est conseillé d'informer à l'avance votre fournisseur de carte de débit ou de crédit de votre achat afin de réduire les retards causés par le fait que nous devons demander une autorisation lorsque vous venez payer.

Remarque : une seule carte de débit ou de crédit peut être utilisée pour le paiement du solde. Si vous avez des questions concernant les paiements par carte, veuillez contacter notre service clients.

Nous nous réservons le droit d'enquêter et d'identifier la source des fonds que nous recevons, de reporter la conclusion de la vente de tout Lot à notre discrétion pendant que nous terminons nos enquêtes, et d'annuler la Vente de tout Lot si vous êtes en violation de vos garanties en tant qu'Acheteur, si nous considérons qu'une telle Vente serait illégale ou imposerait autrement des obligations au Vendeur ou à Bonhams, ou serait préjudiciable à la réputation de Bonhams.

10. RÉCUPÉRATION, ENTREPOSAGE ET DROITS DE RÉSILIATION DES CONSOMMATEURS DE L'UE

L'*Acheteur* d'un *Lot* ne sera pas autorisé à le retirer avant que le paiement intégral et en fonds compensés ait été effectué (sauf si nous avons conclu un accord spécial avec l'*Acheteur*).

Pour la récupération et le retrait des *Lots* achetés, veuillez-vous reporter à la page « Informations sur la *Vente* » au début du *Catalogue*. Nos bureaux sont ouverts de 9h00 à 17h00 du lundi au vendredi. Le *Catalogue* donne des détails sur la récupération des *Lots*, leur entreposage et la *Société d'Entreposage* après la *Vente*.

11. EXPÉDITION

Pour obtenir des informations et des estimations sur le transport maritime national et international ainsi que sur les licences d'exportation, veuillez contacter :
TRANSPORTS INTERNATIONAUX ROGER BENAÏM
Tel : +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website : www.rogerbenaim.com

12. RESTRICTIONS EN MATIÈRE D'EXPORTATION ET DE COMMERCE

Il est de votre seule responsabilité de vous conformer à toutes les réglementations en matière d'exportation et d'importation relatives à vos achats et également d'obtenir toute licence d'exportation et/ou d'importation nécessaire .

Afin de contrôler la circulation des biens culturels, la loi n°92-1477 du 31 décembre 1992 (modifiée par celle du 10 juillet 2000) soumet les exportations hors du territoire français à des modalités particulières, applicables aux biens dont l'ancienneté et la valeur dépassent certains seuils. Le certificat d'exportation est un simple document administratif qui n'apporte aucune garantie d'authenticité du bien qu'il permet d'exporter. La demande de certificat pour un bien culturel en vue de sa libre circulation hors du territoire français ou de tous autres documents administratifs n'affecte pas l'obligation de paiement incombant à l'acheteur. »

Le besoin de licences d'importation varie d'un pays à l'autre et vous devez vous informer au sujet des exigences et dispositions locales pertinentes. Le refus de délivrance d'une licence d'importation ou d'exportation ou tout retard dans l'obtention de cette licence ne permet pas d'annuler une *Vente* ni de retarder le paiement intégral du *Lot*. En règle générale, veuillez contacter notre service d'expédition avant la *Vente* si vous avez besoin d'aide à propos de la réglementation en matière d'exportation

13. RÉGLEMENTATIONS DE LA CITES

Veuillez noter que tous les *Lots* marqués du symbole Y sont soumis aux réglementations de la CITES lors de l'exportation de ces articles en dehors de l'UE. Ces réglementations sont disponibles à l'adresse <https://cites.org>

<https://cites.application.developpement-durable.gouv.fr>

Le refus de délivrance des licences ou permis CITES et tout retard dans l'obtention de ces licences ou permis ne donnent pas lieu à l'annulation ou à la résiliation d'une *Vente*, et n'autorisent encore moins un retard dans le paiement intégral du *Lot*.

14. RESPONSABILITÉ DU VENDEUR ET/OU DE BONHAMS

Exception faite de toute responsabilité du *Vendeur* envers l'*Acheteur* en vertu du *Contrat de Vente*, ni nous-mêmes ni le *Vendeur* ne répondrons (pour négligence ou autrement) de toute erreur, description erronée ou omission dans toute *Description* d'un *Lot* ou dans toute *Estimation*

de celui-ci, contenue dans le *Catalogue* ou autrement, que cette *Description* ou *Estimation* soit faite verbalement ou par écrit, et qu'elle soit faite avant ou pendant la *Vente*. Ni nous-mêmes ni le *Vendeur* ne serons responsables de toute perte d'affaires, de profits, de revenus ou de recettes, ni de toute perte de réputation commerciale, perturbation de l'activité ou du temps perdu par la direction ou le personnel, ni de toute perte indirecte ou de tout dommage indirect ou consécutif de toute sorte, indépendamment de la nature, du volume ou de la source de la perte ou du dommage prétendument subi et indépendamment du point de savoir si cette perte ou ce dommage a été causé ou invoqué au titre d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale, d'une demande de restitution ou autrement. Dans le cas où nous-mêmes et/ou le *Vendeur* serions responsables au titre d'un *Lot* ou de toute *Description* ou *Estimation* d'un *Lot*, ou au titre de la conduite de toute *Vente* d'un *Lot*, que cette responsabilité se traduise par le paiement de dommages-intérêts, d'une indemnité ou d'une contribution, ou par une action en restitution ou de toute autre manière, notre responsabilité et/ou la responsabilité du *Vendeur* (combinaisons si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d'un montant qui n'excèdera pas le montant du *Prix d'Achat* du *Lot*, indépendamment de la nature, du volume ou de la source de toute perte ou de tout dommage prétendument subi ou de la somme réclamée comme étant due, et indépendamment du point de savoir si la responsabilité découle d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale ou autre.

Aucune des stipulations ci-dessus ne sera interprétée comme excluant ou restreignant (directement ou indirectement) notre responsabilité ou excluant ou restreignant les droits ou recours d'une personne au titre (i) d'une fraude, ou (ii) du décès ou d'un préjudice corporel causé par notre négligence (ou par la négligence de toute personne agissant sous notre contrôle ou dont nous sommes légalement responsables), ou (iii) des actes ou omissions dont nous sommes responsables en vertu de la Loi britannique de 1957 sur la responsabilité des occupants, ou (iv) de toute autre responsabilité dans la mesure où elle ne peut pas être exclue ou restreinte en vertu de la loi, ou (v) de nos engagements en vertu des paragraphes 9 (uniquement en relation avec les Ventes spécialisées de Timbres et de Livres) et 10 du *Contrat avec l'Acheteur*. Les mêmes stipulations s'appliquent au titre du *Vendeur*, de la même manière que si les références qui nous sont faites dans le présent paragraphe étaient remplacées par des références au *Vendeur*.

15. LIVRES

Comme indiqué ci-dessus, tous les *Lots* sont vendus « en l'état », sujets à des défauts, imperfections et erreurs de *Description*, à l'exception de ce qui est mentionné ci-dessous. Toutefois, vous serez en droit de refuser un *Livre* dans les circonstances concernant les « *Lots* non conformes » énoncées au paragraphe 11 du *Contrat avec l'Acheteur*. Veuillez noter que la *Commission d'achat* des *Lots* comprenant des *Livres* imprimés, des cartes non encadrées et des manuscrits reliés est exonérée de TVA.

16. HORLOGES ET MONTRES

Tous les *Lots* sont vendus « en l'état », et l'absence d'indication sur l'état d'une horloge ou d'une montre ne signifie pas que le *Lot* soit en bon état et sans défauts, réparations ou restaurations nécessaires. La plupart des horloges et des montres ont été réparées au cours de leur durée de vie normale et peuvent contenir des pièces qui ne sont pas d'origine. En outre, *Bonhams* ne fait aucune déclaration et ne garantit pas que les horloges ou montres sont en bon état de fonctionnement. Les horloges et les montres contiennent souvent des mécanismes fins et complexes, et les *Enchérisseurs* doivent donc savoir qu'un entretien général, un changement de pile ou des réparations supplémentaires, dont l'*Acheteur* est seul responsable, peuvent être nécessaires.

Taxidermie et articles connexes

Bonhams s'engage, pour le compte du *Vendeur* de ces articles, à respecter pleinement les réglementations de la Cites et du DEFRA. Il est conseillé aux *Acheteurs* de s'informer de toutes ces réglementations et de s'attendre à ce que l'exportation des articles nécessite un temps d'organisation.

17. BIJOUX

Pierres précieuses

Historiquement, de nombreuses pierres précieuses ont été soumises à divers traitements pour améliorer leur apparence. Les saphirs et les rubis sont régulièrement traités thermiquement pour améliorer leur couleur et leur clarté, et les émeraudes sont fréquemment traitées avec des huiles ou de la résine dans le même but. D'autres pierres précieuses peuvent également avoir subi des traitements comme la coloration, l'irradiation ou le revêtement. Ces traitements peuvent être permanents, tandis que d'autres peuvent nécessiter des soins spéciaux ou un nouveau traitement au fil des ans pour conserver leur apparence. Les *Enchérisseurs* doivent savoir que les *Estimations* prennent en compte le fait que les pierres précieuses ont probablement été soumises à de tels traitements. Certains laboratoires délivrent des certificats qui donnent une *Description* plus détaillée des pierres précieuses. Cependant, les différents laboratoires ne sont pas toujours d'accord sur les degrés ou les types de traitement pour une pierre précieuse particulière. Dans le cas où *Bonhams* a reçu ou obtenu des certificats pour un *Lot* de la *Vente*, ces certificats seront présentés dans le *Catalogue*. *Bonhams* a pour politique de s'efforcer de fournir des certificats de laboratoires reconnus pour certaines pierres précieuses, mais il n'est pas toujours possible d'obtenir des certificats pour chaque *Lot*. Lorsqu'aucun certificat n'est publié dans le *Catalogue*, les *Enchérisseurs* doivent supposer que les pierres précieuses peuvent avoir été traitées. Ni *Bonhams* ni le *Vendeur* n'acceptent de responsabilité pour les contradictions

ou les certificats différents obtenus par les *Acheteurs* sur tout *Lot* après la *Vente*.

Poids estimés

Si le poids d'une pierre apparaît dans le corps de la *Description* en lettres majuscules, cela signifie que la pierre a été démontée et pesée par *Bonhams*. Si le poids de la pierre est indiqué comme étant approximatif et n'apparaît pas en majuscules, la pierre a été évaluée par nos soins dans sa monture, et le poids indiqué est une expression de notre opinion. Ces informations sont données à titre indicatif et les *Enchérisseurs* doivent s'assurer de leur exactitude.

Signatures

- **Une broche en diamant, par Kutchinsky**
Lorsque le nom du créateur apparaît dans le titre, *Bonhams* est d'avis que c'est l'œuvre de ce créateur.
- **Une broche en diamant, signée Kutchinsky**, porte une signature qui, selon *Bonhams*, est authentique mais peut contenir des pierres précieuses qui ne sont pas originales, ou la pièce peut avoir été modifiée.
- **Une broche en diamant, montée par Kutchinsky** a été créée par le bijoutier, selon *Bonhams*, mais en utilisant des pierres ou des dessins fournis par le client.

18. PHOTOGRAPHIES

Explication des termes du *Catalogue*

- **« Bill Brandt »** : à notre avis, il s'agit d'une œuvre de l'artiste.
- **« Attribuée à Bill Brandt »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Signé et/ou titré et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription sont de la main de l'artiste.
- **« Signé et/ou titré et/ou daté et/ou inscrit d'une autre main »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

La date indiquée est celle de l'image (négatif). Si aucune autre date n'est indiquée, cela signifie que le tirage photographique est ancien (le terme « ancien » peut également figurer dans la *Description du lot*). Une photographie ancienne est une photographie réalisée 5 à 10 ans environ après le négatif. Lorsqu'une deuxième date ultérieure apparaît, il s'agit de la date d'impression. Lorsque la date d'impression exacte n'est pas connue, mais qu'il est entendu qu'elle est postérieure, la mention « imprimé plus tard » apparaîtra dans la *Description du lot*.

Sauf indication contraire, les dimensions indiquées sont celles de la feuille de papier sur laquelle l'image est imprimée, y compris les marges éventuelles. Certaines photographies peuvent apparaître dans le *Catalogue* sans marges illustrées.

Toutes les photographies sont vendues non encadrées, sauf indication contraire dans la *Description du lot*.

19. IMAGES

Explication des termes du *Catalogue*

Les termes utilisés dans le *Catalogue* ont la signification suivante, mais sont soumis aux dispositions générales relatives aux *Descriptions* contenues dans le *Contrat de vente* :

- **« Jacopo Bassano »** : à notre avis, il s'agit d'une œuvre de l'artiste. Lorsque le ou les prénoms de l'artiste ne sont pas connus, une série d'astérisques, suivie du nom de famille de l'artiste, précédé ou non d'une initiale, indique qu'à notre avis l'œuvre est de l'artiste nommé ;
- **« Attribué à Jacopo Bassano »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Studio/Atelier de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main inconnue dans un atelier de l'artiste qui peut ou non avoir été exécutée sous sa direction ;
- **« Cercle de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main étroitement associée à l'artiste nommé mais qui n'est pas nécessairement son élève ;
- **« Suiveur de Jacopo Bassano »** : à notre avis, c'est une œuvre d'un peintre travaillant dans le style de l'artiste, contemporain ou quasi contemporain, mais qui n'est pas nécessairement son élève ;
- **« À la manière de Jacopo Bassano »** : à notre avis, c'est une œuvre dans le style de l'artiste et d'une date ultérieure ;
- **« D'après Jacopo Bassano »** : à notre avis, il s'agit d'une copie d'une œuvre connue de l'artiste.
- **« Signé et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou la date et/ou l'inscription sont de la main de l'artiste ;
- **« Porte une signature et/ou une date et/ou une inscription »** : à notre avis, la signature et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

20. PORCELAINE ET VERRE

Dommages et restauration

Pour vous guider, dans nos *Catalogues*, nous décrivons en détail, dans la mesure du possible, tous les défauts, fêlures et restaurations importants. Ces *Descriptions* pratiques des dommages ne peuvent être définitives, et nos *Rapports sur l'état* ne garantissent pas qu'il n'existe pas d'autres défauts présents non mentionnés. Les *Enchérisseurs* doivent s'assurer, par le biais d'une inspection, de l'état de chaque *Lot*. Veuillez consulter le *Contrat de vente* imprimé dans le *Catalogue* concerné. En raison de la difficulté à déterminer si un objet en verre a été repoli, il n'est fait mention, dans nos *Catalogues*, que des éclats et fêlures visibles. Il n'y a aucune indication de repolissage sévère ou autre.

21. VÉHICULES

Plaques et certificats du Veteran Car Club de Grande-Bretagne

Lorsqu'il est fait mention d'une plaque ou d'un certificat de datation du Veteran Car Club dans ce *Catalogue*, il faut garder à l'esprit que le Veteran Car Club de Grande-Bretagne, qui utilise les services de Veteran Car Company Ltd, procède de temps à autre à l'examen des voitures déjà datées et, dans certains cas, lorsque de nouvelles preuves sont disponibles, cet examen peut entraîner une modification de la date. Bien que le Club et Veteran Car Company Ltd fassent tout leur possible pour garantir l'exactitude des données, la date indiquée sur la plaque ou le certificat de datation peut être approximative et les acheteurs potentiels doivent mener leurs propres enquêtes sur la date de la voiture.

22. VINS

Les *Lots* qui se trouvent sous douane et ceux qui sont assujettis à la TVA peuvent ne pas être disponibles pour un retrait immédiat.

Examen des vins

Nous organisons parfois des dégustations avant la vente pour les grandes parcelles (telles que définies ci-dessous). Ces dégustations concernent généralement des vins récents et de consommation courante. Veuillez contacter le service concerné pour plus de détails.

Notre politique n'est pas d'inspecter chaque caisse non ouverte. Dans le cas des vins de plus de 20 ans, les caisses sont généralement ouvertes et les niveaux et l'apparence sont consignés dans le *Catalogue des ventes en ligne* si nécessaire. Vous devez tenir compte des variations des niveaux de chambre et de l'état des bouchons, capsules et étiquettes.

Bouchons et chambres

La chambre désigne l'espace entre la base du bouchon et le vin. Les niveaux de chambre pour les bouteilles de forme bordelaise ne sont normalement notés que lorsqu'ils sont sous le goulot et pour les bouteilles de forme bourguignonne, alsacienne, allemande et cognac lorsqu'ils sont supérieurs à 4 centimètres (cm). Les niveaux de chambre acceptables augmentent avec l'âge ; les niveaux généralement acceptables sont les suivants :

Moins de 15 ans - dans le goulot ou moins de 4 cm

15 à 30 ans - très haute épaule (THE) ou jusqu'à 5 cm

Plus de 30 ans - épaule supérieure (ES) ou jusqu'à 6 cm

Il convient de noter que les chambres peuvent changer entre le moment de la publication du *Catalogue* et la *Vente* et que les bouchons peuvent s'abîmer lors du transport du vin. Nous n'acceptons de responsabilité que pour les *Descriptions* de l'état au moment de la publication du *Catalogue* et ne pouvons accepter de responsabilité pour toute perte résultant d'une défaillance des bouchons avant ou après ce moment.

Options d'achat de parcelles

Une parcelle est un nombre de *Lots* de taille identique d'un même vin, de la même taille de bouteille et de la même *Description*. L'*Acheteur* de l'un de ces *Lots* a la possibilité d'accepter une partie ou la totalité des *Lots* restants de la même parcelle au même prix, bien que ces options soient à la seule discrétion de la *Maison de vente aux enchères*. Il est donc conseillé aux *Enchérisseurs* absents d'enchérir sur le premier *Lot* d'une parcelle.

Vins sous douane

Les vins sous douane portent la marque Δ. Tous les *Lots* vendus sous douane, et que l'*Acheteur* souhaite conserver ainsi, seront facturés sans TVA ni autre taxe sur le *Prix d'adjudication*. Si l'*Acheteur* souhaite prendre le *Lot* comme dédouané, les droits d'accise et la TVA seront ajoutés au *Prix d'adjudication* sur la facture. Les *Acheteurs* doivent notifier à *Bonhams*, au moment de la *Vente*, s'ils souhaitent retirer leurs vins sous douane ou dédouanés. Si un *Lot* est pris sous douane, l'*Acheteur* sera responsable du paiement de la TVA, des droits, des frais de dédouanement et autres qui pourront être exigibles. Les *Acheteurs* hors de la communauté européenne doivent savoir que tout transitaire désigné pour exporter leurs achats doit disposer d'un certificat de circulation pour les *Lots* à retirer sous douane.

Informations sur la mise en bouteille et les caisses

Les termes ci-après utilisés dans le *Catalogue* ont les significations suivantes :

CB – Mise en bouteille au château

DB – Mise en bouteille au domaine

EstB – Mise en bouteille à la propriété

BB – Mise en bouteille bordelaise

BE – Mise en bouteille en Belgique

FB – Mise en bouteille en France

GB – Mise en bouteille en Allemagne

OB – Mise en bouteille à Porto

UK – Mise en bouteille au Royaume-Uni

owc – Caisse en bois d'origine

iwc – Caisse en bois individuelle

oc – Carton d'origine

SYMBOLES

LES SYMBOLES SUIVANTS SONT UTILISÉS POUR

INDIQUER :

- Y Ce *lot* contient une ou plusieurs espèces végétales ou animales réglementées et est soumis aux réglementations CITES. Il incombe à l'acheteur de se renseigner sur ces réglementations et d'obtenir tous les certificats d'importation ou d'exportation nécessaires. L'incapacité d'un acheteur à obtenir ces certificats ne peut justifier d'un retard de paiement ou l'annulation d'une vente. Voir paragraphe 13.
- TP Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.
- W Les objets portant la mention w seront situés dans l'entrepôt de Bonhams et ne pourront être retirés qu'à cet endroit.
- Δ Vins sous douane.
- AR L'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos dépenses relatives au paiement des droits d'auteur en vertu des Réglementations britanniques de 2006 sur le droit de suite des artistes. Voir le paragraphe 7 ci-dessus pour plus de détails.
- jð Le Vendeur s'est vu garantir un prix minimum pour le *Lot*, soit par Bonhams, soit par une tierce partie. Cela peut prendre la forme d'une enchère irrévocable par un tiers, qui peut réaliser un gain financier sur une Vente réussie ou une perte financière en cas d'échec.
- jø *Bonhams* est propriétaire du *Lot* en tout ou en partie ou peut y avoir un autre intérêt économique.
- Φ Ce *lot* contient de l'ivoire d'éléphant et est donc soumis à la réglementation CITES. Les biens contenant de l'ivoire d'éléphant d'Afrique ne peuvent pas être importés aux États-Unis. L'Union européenne et le Royaume-Uni ont mis en place des restrictions étendues sur le traitement des biens contenant de l'ivoire d'éléphant, y compris des restrictions sur l'importation et/ou l'exportation. Il incombe à l'acheteur d'obtenir les licences d'exportation ou d'importation, les certifications et tout autre document requis, si nécessaire. Bonhams n'est pas en mesure d'aider les acheteurs à expédier des lots contenant de l'ivoire d'éléphant aux États-Unis, au Royaume-Uni ou dans l'Union européenne. L'impossibilité pour un acheteur d'exporter ou d'importer ces lots ne peut justifier d'un retard de paiement ou l'annulation d'une vente.

Les symboles utilisés pour indiquer le statut TVA d'un *Lot* sont indiqués au paragraphe 8 ci-dessus.

PROTECTION DES DONNÉES - UTILISATION DE VOS INFORMATIONS

Lorsque nous obtenons des informations à caractère personnel vous concernant, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité (sous réserve de tout consentement spécifique supplémentaire que vous auriez donné au moment où vos informations ont été divulguées). Une copie de notre Politique de confidentialité est disponible sur notre *site Internet* www.bonhams.com. Vous pouvez aussi la demander par courrier électronique à info@bonhams.com

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*’ job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*’s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract* for *Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*’ relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*’ opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*.

Estimates are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium*

payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the Notice to Bidders, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract* for *Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract* for *Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*’ discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right to our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to forfeit any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not

accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*. If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided. Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/

or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first € 40,000; plus
27% of the *Hammer Price* from € 40,001 and up to € 800,000;
plus
21% of the *Hammer Price* from € 800,001 and up to € 4,500,000;
plus
14.5% of the *Hammer Price* above € 4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5.5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: HSBC
Address: BBC PARIS HAUSSMANN
26 boulevard Maiesherbes
75008 Paris
Account Name: Bonhams France SAS
Account Number: 09170002091
Code guichet : 00917
IBAN Number: FR76 3005 6009 1709 1700 0209 192

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

French personal cheque drawn on a French branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams France SAS.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed 1,000 €, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. Cash payments can only be accepted on invoices totaling 1000 € or less.

Debit cards issued in the name of the Buyer (including China UnionPay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to 5,000 €, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means. **Credit cards issued in the name of the Buyer (including China UnionPay (CUP) cards and credit cards issued by Visa and MasterCard only).** There is a 5,000 € limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact TRANSPORTS INTERNATIONAUX ROGER BENAIM
Phone: +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website: www.rogerbenaim.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchase(s) and also to obtain any relevant export and/or import licence(s). Export licences are issued according to regulation no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000). In order to control the circulation of cultural goods, law no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000) makes exports outside French territory subject to special conditions, applicable to cultural goods whose age and value exceed certain thresholds.

The export certificate itself is an administrative document that does not provide any guarantee of the authenticity of the work(s) that it allows to be exported. The request for a certificate for cultural goods or any other administrative document(s) (and any delay associated thereto) with a view to their free circulation outside French territory shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*(s). The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <https://cites.org>
<https://cites.org/cites.application.developpement-durable.gouv.fr>
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*.

Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT at the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. JEWELLERY Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

- **A diamond brooch, by Kutchinsky**
When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.
- **A diamond brooch, signed Kutchinsky**
Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.
- **A diamond brooch, mounted by Kutchinsky**
Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

18. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.

- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

19. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- **"Jacopo Bassano"**: in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- **"Attributed to Jacopo Bassano"**: in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- **"Studio/Workshop of Jacopo Bassano"**: in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- **"Circle of Jacopo Bassano"**: in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- **"Follower of Jacopo Bassano"**: in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- **"Manner of Jacopo Bassano"**: in our opinion a work in the style of the artist and of a later date;
- **"After Jacopo Bassano"**: in our opinion, a copy of a known work of the artist;
- **"Signed and/or dated and/or inscribed"**: in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- **"Bears a signature and/or date and/or inscription"**: in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. VEHICLES

*The Veteran Car Club of Great Britain
Dating Plates and Certificates*

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

22. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres

(cm). Acceptable ullage levels increase with age; generally

acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon. *Buyers* outside the UE must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. See clause 13. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |
| Δ | Wines lying in Bond. |
| AR | An <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details. |
| ○ | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful <i>Sale</i> or a financial loss if unsuccessful. |
| ▲ | <i>Bonhams</i> owns the <i>Lot</i> either wholly or partially or may otherwise have an economic interest. |
| Ⓢ | This lot contains elephant ivory and is therefore subject to CITES regulations. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. <i>Bonhams</i> is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale. |

• †, *, G, Ω, α a see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by email from info@bonhams.com

Formulaire d'inscription et d'enchère

(Ordre d'achat en personne / en absence / par téléphone)
Veuillez entourer le mode d'enchère ci-dessus.

Numéro d'identification
(réservé à l'administration)

Bonhams
CORNETTE de SAINT CYR

Cette vente, y compris les enchères et les achats, est régie par les conditions de vente de Bonhams. Vous devez lire les conditions et toutes les informations sur la vente avant d'enchérir et vous assurer que vous comprenez les frais à payer pour tout achat que vous effectuerez. Les Conditions définissent également certains engagements pour les enchérisseurs et les acheteurs et limitent la responsabilité de Bonhams à votre égard. Veuillez noter que la facture pour le lot acheté sera établie au nom figurant sur ce formulaire et que le paiement ne sera accepté qu'à partir d'un compte à ce nom (ou au nom de la société si l'enchère est faite au nom de cette société).

Protection des données – utilisation de vos renseignements personnels

Lorsque nous obtenons des informations personnelles vous concernant lors de votre inscription ou de votre enchère, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité. Une copie de notre politique de confidentialité est disponible sur notre site web (www.bonhams.com) ou peut être demandée par courrier à Customer Services Department, Bonhams, Client Services, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com ou par e-mail à info@bonhams.com.

Nous pouvons de temps à autre vous fournir des informations sur des biens et services qui, selon nous, pourraient vous intéresser, sur base de vos interactions précédentes avec nous. À tout moment, vous pouvez choisir de ne pas recevoir ces communications. Si vous ne souhaitez pas recevoir ces communications, veuillez cocher cette case

Avis aux enchérisseurs.

Au moins 24 heures avant la vente, vous devez fournir une pièce d'identité avec photo délivrée par le gouvernement, par exemple un passeport ou un permis de conduire, et - si cela ne figure pas sur la pièce d'identité - un justificatif de domicile, par exemple une facture (électricité, téléphone ou autre), ou un relevé de carte bancaire/de crédit. Dans le cas échéant ou le client est une entreprise, ce dernier doit également fournir les documents d'enregistrement de leur société, les justificatifs des bénéficiaires effectifs détenant 25 % ou plus de la société et la confirmation du nom de la personne ayant le pouvoir d'agir de la société. Si vous ne fournissez pas ces documents, vos enchères risquent de ne pas être enregistrées. Les clients qui ne sont pas en mesure de fournir les documents avant la vente peuvent choisir d'enchérir en ligne en utilisant notre option de vérification de carte de crédit. Veuillez noter que nous nous réservons le droit de demander une référence bancaire ou un dépôt.

En cas de succès

Je viens chercher mes achats en personne

Je vous remercie de bien vouloir donner mes coordonnées aux transporteurs qui me transmettront un devis et j'accepte que vous leur communiquiez mes coordonnées afin qu'ils puissent me contacter.

Titre de la vente aux enchères: Indian, Himalayan & Southeast Asian Art		Date de la vente: 12 juin 2023												
N° de la vente: 28506		Lieu de la vente: Paris												
<p>Si vous n'assistez pas à la vente en personne, veuillez fournir les coordonnées des lots pour lesquels vous souhaitez faire une enchère au moins 24 heures avant la vente. Les enchères seront arrondies à la surenchère inférieure la plus proche. Veuillez consulter l'avis aux enchérisseurs publié dans le catalogue pour tout complément d'information se rapportant aux offres par téléphone, en ligne ou par écrit que Bonhams peut accepter en votre nom. Bonhams fera tout son possible pour exécuter ces ordres d'achat en votre nom mais ne sera pas tenu pour responsable en cas d'erreurs ou de manquement à exécuter ces offres d'achat.</p> <p>Paliers d'enchère généraux:</p> <table><tr><td>€10 - 20010s</td><td>€10,000 - 20,0001,000s</td></tr><tr><td>€200 - 50020 / 50 / 80s</td><td>€20,000 - 50,0002,000 / 5,000 / 8,000s</td></tr><tr><td>€500 - 1,00050s</td><td>€50,000 - 100,0005,000s</td></tr><tr><td>€1,000 - 2,000100s</td><td>€100,000 - 200,00010,000s</td></tr><tr><td>€2,000 - 5,000200 / 500 / 800s</td><td>au-delà de €200,000à la discrétion du commissaire-priseur</td></tr><tr><td>€5,000 - 10,000500s</td><td></td></tr></table> <p>Le commissaire-priseur peut, à sa discrétion, diviser les offres d'achat à tout moment.</p>			€10 - 20010s	€10,000 - 20,0001,000s	€200 - 50020 / 50 / 80s	€20,000 - 50,0002,000 / 5,000 / 8,000s	€500 - 1,00050s	€50,000 - 100,0005,000s	€1,000 - 2,000100s	€100,000 - 200,00010,000s	€2,000 - 5,000200 / 500 / 800s	au-delà de €200,000à la discrétion du commissaire-priseur	€5,000 - 10,000500s	
€10 - 20010s	€10,000 - 20,0001,000s													
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€5,000 - 10,000500s														
Numéro client		Titre												
Prénom		Nom												
Nom de la société (pour l'envoi de la facture dans le cas échéant)														
Adresse														
Ville		Département/Région												
Code postal		Pays												
Téléphone portable														
Téléphone fixe														
Adresse courriel (en lettres majuscules)														
Veuillez répondre à toutes les questions ci-dessous														
<p>1. Pièce d'identité fournie: Une pièce d'identité délivrée par le gouvernement <input type="checkbox"/> et (si la pièce d'identité ne confirme pas votre adresse) <input type="checkbox"/> une facture ménagère ou un relevé bancaire. S'il s'agit d'une société, veuillez fournir un Kbis (un document officiel attestant l'existence juridique de votre entreprise commerciale), votre pièce d'identité (comme ci-dessus) (et, si vous n'êtes pas directeur, une lettre vous autorisant à agir), ainsi qu'une preuve attestant les bénéficiaires effectifs de la société.</p> <p>2. Représentez-vous l'enchérisseur ? <input type="checkbox"/> Si oui, veuillez répondre à la question 3.</p>														
Nom, adresse et coordonnées (téléphone et courriel) de l'enchérisseur: Pièce d'identité de l'enchérisseur: Pièce d'identité délivrée par le gouvernement <input type="checkbox"/> et (si la pièce d'identité ne confirme pas l'adresse) <input type="checkbox"/> facture ménagère/relevé bancaire.														
Agissez-vous à titre professionnel ?		Si vous êtes immatriculé à la TVA, veuillez indiquer votre numéro d'immatriculation ici:												
Oui <input type="checkbox"/> Non <input type="checkbox"/>		<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>												

Veuillez noter que tous les appels téléphoniques peuvent être enregistrés.

Téléphone ou ordre d'achat en cas d'absence (T/A)	N° de lot	Brève description	Offre d'achat maximale en EUR (hors prime et TVA)	Ordre d'achat de sécurité*

EN SIGNANT CE FORMULAIRE, VOUS CONFIRMEZ QUE VOUS AVEZ EXAMINÉ LE CATALOGUE DES LOTS SUSMENTIONNÉS, VOUS ACCEPTEZ LES CONDITIONS DE VENTE, Y COMPRIS LES GARANTIES ÉNUMÉRÉES, ET VOUS ACCEPTEZ DE PAYER LA PRIME D'ACHAT, LA TVA ET TOUS LES AUTRES FRAIS QUI SÉRAIENT DUS. CECI AFFECTE VOS DROITS LÉGAUX.	
Signature de l'enchérisseur/agent (veuillez en supprimer un):	Date:

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

CORNETTE de SAINT CYR

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Client Services Department, 6 Av. Hoche, 75008 Paris, France, +33 1 42 61 10 10, paris@bonhams.com

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Indian, Himalayan & Southeast Asian Art		Sale date: 12 juin 2023	
Sale no: 28506		Sale venue: Paris	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
€10 - 200by 10s		€10,000 - 20,000by 1,000s	
€200 - 500by 20 / 50 / 80s		€20,000 - 50,000by 2,000 / 5,000 / 8,000s	
€500 - 1,000by 50s		€50,000 - 100,000by 5,000s	
€1,000 - 2,000by 100s		€100,000 - 200,000by 10,000s	
€2,000 - 5,000by 200 / 500 / 800s		above €200,000at the auctioneer's discretion	
€5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement			
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>		If registered for VAT please enter your registration here: <input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/>	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in EUR (excluding premium & VAT)	Covering bid ★

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or post the completed Auction Registration form and requested information to:

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